MUSICAL COURIER

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VINA BOVY

Soprano of the Metropolitan Opera Association

GRACE MOORE
was soloist with the General Motors Symphony Orchestra under Erno Rapee over the NBC-red network on February 21. Miss Moore's latest picture, When You're In Love, opened at the Radio City Music Hall, New York, on February 18.

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera, varied his operatic schedule on February 21 with an appearance as soloist with the Ford Hour over the Columbia Broadcasting System.

JEAN DICKENSON,
coloratura soprano of New York, recently gave a recital for the Criterion Club at the Hotel Plaza. She was chosen for the semi-finals and appeared in January at one of the broadcast Metropolitan Opera auditions. Miss Dickenson broadcasts twice weekly.

KARL ULRICH SCHNABEL,
son of Artur Schnabel, is now on his first American concert tour. The young pianist's New York recital took place on February 23.

CARMELA PONSELLE,
mezzo-soprano, has signed another contract to broadcast every Friday evening on the Broadway Varieties over WABC. She is celebrating her second year on the air.

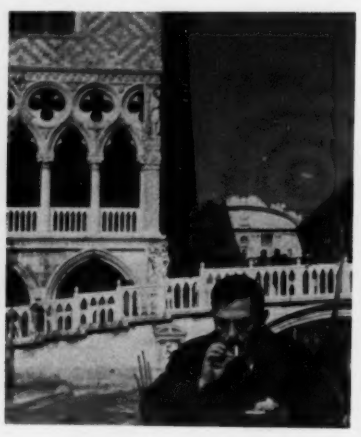
EDWARD JOHNSON and GLADYS SWARTHOUT
listening to Metropolitan Opera auditions, during a recent Sunday afternoon broadcast at which Miss Swarthout was the guest of honor.

LILLIAN STEUBER,
concert pianist of Los Angeles, is engaged to play Beethoven's piano concerto in C Minor on March 6, with the Los Angeles Philharmonic Orchestra.

LOUDON GREENLEES,
Scottish baritone, will be heard on February 28 over WQXR and WNYC. Major Greenlees is concluding his second American season, with engagements from coast to coast. He sails from New York on March 3, and is to return next winter.

DANIEL WOLF'S
songs are being featured on the concert programs of Joseph Bentonelli, Nicholas Massue, Grace Moore, Jeanne Palmer, John Herrick, and Charlotte Symons. Mr. Bentonelli has chosen Love Me Enough and Mr. Massue sang Night of Dreams at the Criterion Club of New York.

LEA KARINA,
dramatic soprano, sang two songs of Ossip Gabrilowitsch at the Memorial Concert in his honor at Carnegie Hall, New York, on on February 24. These were Wasserfahrt and Near to Thee. The English version of the latter song is by Clara Clemens Gabrilowitsch. Miss Karina is a native of Finland and received her early musical training at the Conservatory of Finland, making her debut with the Helsingfors Symphony Orchestra under the baton of Sibelius.



DR. D. C. DOUNIS
in Venice, Italy, last October. Dr. Dounis is the author of many books on violin pedagogics which are published in Vienna, London, New York and Philadelphia. He holds master lessons for artists, teachers and advanced violinists at his New York studio.

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Bill Barring Foreign Artists Debated in Congress Hearing

Testimony on Dickstein Measure before House Immigration Committee Featured by Spirited Controversy—Damrosch Leads Attack—Tibbett Suggests Modifications—Managers Against Bill

WASHINGTON.—Strong controversy marked the hearings on the Dickstein Bill, to restrict the entry of foreign musical and other artists into the United States, which opened before the House Immigration Committee on February 17.

The Dickstein Bill, which has as its object "to protect the artistic and earning opportunities in the United States for American actors, vocal musicians, operatic singers, solo dancers solo instrumentalists and orchestral conductors," has been a storm center for some time. It was introduced by Representative Samuel Dickstein of New York, author of the bill and also chairman of the committee conducting the hearings. It has now been re-introduced for the third time.

One of the provisions of the bill is that foreign artists in the categories named above would be permitted to enter this country only when reciprocal arrangements had been made with other nations for American artists to be allowed a hearing there. It must also be established to the satisfaction of the Secretary of Labor that "an artist having qualifications similar to those of the alien seeking admission under this section cannot be found in the United States among unemployed citizens or lawful permanent resident aliens."

THE CASE FOR AND AGAINST

Thirteen witnesses appeared on the first day, of which only three supported the measure. Among these was Lawrence Tibbett, American baritone of the Metropolitan Opera and president of the American Guild of Musical Artists, who, however, suggested modifications in the bill. The guild, he said, supported the measure when it was introduced last session, even though this group includes many noted foreign artists whose rights must be protected as well as those of Americans. The policy is based on opposition to the restrictions now in force in European countries against our musicians, and the hope that these might possibly be broken down if such a bill were passed and intelligently administered. The group also believes that unfair competition of mediocre talent from abroad is bad for both American and European artists of standing here. If suitably modified the measure might promote a healthy degree of reciprocity between countries.

The other ten witnesses declared that they were opposed to its passage and also to that of similar restrictive legislation. Notable among the attackers was Dr. Walter Damrosch, who said that notable foreign artists during the last half-century have contributed an invaluable part in the promotion of high standards of performance and appreciation in the United States.

He insisted that notable European soloists and conductors are still necessary today, if the large audiences are to be attracted that are necessary to support recital, symphonic and operatic ventures on an important scale. Much the same arguments were made by the others who protested the bill.

(*Continued on page* 21)

Verdi's Falstaff at La Scala Opens Milan's Famous Theatre

De Sabata Conducts—Tristan and Isolde Casts Not Ideal—Rossini's Cinderella Exhumed—Much New Music at Concerts

By MARY TIBALDI CHIESA

MILAN.—According to the Milanese tradition, La Scala opened on St. Stephen's Day, December 26, and as usual with an Italian opera: Falstaff, by Verdi. It was greeted by a splendid, crowded audience. Popular Victor de Sabata conducted. He and his orchestra furnished vivid coloring, flexible rhythm, and variety of accent.

Mariano Stabile was a delightful protagonist. Ernest Badini (Ford), Giuseppe Nessi (Bardolfo), Maria Caniglia (Alice), Elvira Casazza (Mrs. Quickly), Mafalda Favero (Nannetta), Cloe Elmo (Meg) also deserve high praise.

The scenery of this edition of Falstaff was new—the last work, alas, of Antonio Rovescalli, the beloved painter who since 1900 had worked for La Scala, doing miles and miles of scenery, and who died only a short time before this performance. He was a characteristic representative of the romantic school of scenography, a style rapidly disappearing. Still, this final work of Rovescalli shows many fine qualities.

By the way, the *ridotto* (foyer) of La Scala has been restored to a new aspect of elegance and comfort.

OLD AND NEW

Followed Mignon, by Thomas, and Deborah and Jaele, by Pizzetti. Both had packed houses. Mignon was conducted by Franco Ghione. Gianna Pederzini (Mignon), Tito Schipa (Guglielmo) Margherita Carosio (Filina), Pasero (Lotario), Carolina Fernandi (Frederic), Baracchi (Laertes) and Coda (Giarno) did excellent singing.

Deborah and Jaele was conducted by the composer. The work had been created at the Scala fourteen years ago under Toscanini. The present public gave the opera renewed marks of warm sympathy, and also the composer and his excellent interpreters, Elvira Casazza (Deborah), Maria Carbone (Jaele), Ettore Parmeggiana (King Sisera). New scenery by Alberto Scajoli furnished the desired atmosphere of patriarchal simplicity.

WAGNER AND MASCAGNI

Tristan and Isolde, led by De Sabata, has had a number of recent presentations in which the conductor gave stimulative readings. The singers, however, were not entirely satisfactory. Fidelia Campigna does not possess all the qualities essential to Isolde. Cobelli sang at later performances and did well. As Tristan, Giovanni Voyer tries hard, but that is not enough. Cloe Elmo (Brangäne) and Rossi Morelli (Kurvenal) were also wanting; but Pasero (King Marke) registered favorably.

Mascagni's L'Amico Fritz drew an immense and admiring audience. Tito Schipa enchanted his hearers. Mafalda Favero (Suzel), Piero Biasini (Rabbi David), Vittoria Palombini (Beppe) sang well. Antonicelli conducted *con amore*.

Coppelia, ballet by Délibes, following L'Amico Fritz, was arranged by Margherita Wallmann with invention and imagination. Part of the costumes represented the last work of Caramba, another sad loss for the Scala, where for many years he functioned

(*Continued on page* 26)

Los Angeles Music Critic Dissects Gershwin Scores

American Composer Plays in Two of His Works with Philharmonic Orchestra—Recitals by Erica Morini, Radiana Pazmor and Margaret Speaks Applauded

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—A Gershwin program, the composer-pianist appearing in person with the Philharmonic Orchestra, attracted a large audience to the Auditorium on February 10 and 11. In more ways than one it was a show, rather than a concert. Gershwin has a certain individual flair, and an occasional work of his on a program is all very well, but an entire evening is too much. It is like a meal of chocolate eclairs, an apt simile, since Gershwin's music is brittle on the surface yet very gooey within, and sickeningly sweet in quality. There is much that is clever, but it is entangled with too much that is cheap and tawdry. It is dressed in garish orchestrations, and sprinkled with seconds and fourths to give tang to its underlying sentimentality. But continual repetitions of fragments, and persistent poundings at repetitious rhythms soon pall. To see a fine orchestra like the Philharmonic put to such use is like hearing a Stradivarius played by a street beggar.

By far his best work was An American In Paris, really the only one to offer symphonic values, yet these were mostly lost by the conducting of Alexander Smallens, whose heavy hand brought out angularities at the expense of better moments. The highlight of the entire evening was the singing of Tod Duncan. Marguerite Chapman, soprano, and a Negro chorus were adequate to the occasion in other selections. Gershwin won prolonged plaudits for his solo work in his concerto in F and Rhapsody in Blue, obliging at last with a popular song encore. His playing had superficial tone and little color. There was also a Cuban Overture, just as typically Cuban as a New York night club with the waiters in Cuban costumes.

Little if any of Gershwin's music is likely to outlive its composer, for it is superficial and popular in an almost exact parallel to that of Thalberg, who was also popular in his day. But it fulfills a purpose in making a certain class of people conscious of such a thing as a symphonic ensemble. It was obvious that a large number had never been in the Auditorium before. Anyway, they saw some movie stars.

MORINI'S RECITAL STIRS

The violinistic artistry of Erica Morini entranced the listeners who came to her

(*Continued on page* 14)

Ibert Heads Rome Academy

PARIS.—Jacques Ibert, composer, Rome Grand Prize, has been appointed director of the French Academy in Rome, succeeding Paul Landowski, promoted to the directorship of the Beaux-Arts. M. Ibert's appointment is for six years. I. S.

Iturbi Renews Contract in Rochester

ROCHESTER, N. Y.—Jose Iturbi has signed a contract to continue his association as conductor with the Rochester Philharmonic Orchestra for another year. W. L.

Norma Restored by the Metropolitan

Bellini Opera Returns to New York's Major Opera Stage with Cast Including Gina Cigna, Giovanni Martinelli, Bruna Castagna and Ezio Pinza

By HORACE JOHNSON

The Metropolitan Opera Association restored on February 20 Vincenzo Bellini's opera Norma to its repertoire after an absence since the season of 1931-32. The cast listed Gina Cigna in the title role; Bruna Castagna as Adalgisa; Thelma Votipka as Clotilde; Giovanni Martinelli as Pollione; Ezio Pinza as Oroveso; and Giordano Paltrinieri as Flavio; with Ettore Panizza officiating as conductor.

Norma is an opera that demands both dramatic and coloratura vocal prowess from its chief character, the Druid priestess. Musically the part is difficult, requiring a tonal line and style, statuesque stage presence and dramatic fervor that has made the role the pitfall of many illustrious artists.

Though comparisons are odious, proverbially speaking, nevertheless it is impossible not to recall Rosa Ponselle's magnificent performance, vocally and histrionically, when last the opera was presented by the Metropolitan. It would be pleasant to report that Miss Cigna sang Norma beautifully and acted splendidly. Unfortunately this cannot be stated although her auditors applauded her excitedly. She sang the music laboriously, phrasing badly and offering uneven utterances of the roulades which enhance the vocal line in such passages as the decorative phrases of Casta Diva and the exquisite music of the scene in which she contemplates the murder of her two children. These de-

(*Continued on page* 11)

Barbirolli in Farewells To Glasgow

Praises American Audiences — Scottish Orchestra Conductorship Goes to Georg Szell—Tovey's Concerts Remain Eminent

By WILLIAM SAUNDERS

GLASGOW.—John Barbirolli returned from New York to fulfill the balance of his engagement with the Scottish Orchestra, but alas for us, also to terminate it.

His arrival here was in the nature of a triumphal entry, and the first concert at St. Andrew's Hall resulted in tremendous applause and huzzahs. Florence Austral, singing Liebestod from Tristan and Isolde, was the soloist.

Equal enthusiasm was displayed in Edinburgh when, a few days later, Barbirolli led his first return concert there. I had a chat with the conductor during the interval on this occasion and asked him what he thought of his American audiences. "Wonderful. Marvelous," was Barbirolli's answer.

SZELL APPOINTED

News has just come that Georg Szell of Prague has been appointed as the new conductor of the Scottish Orchestra. Szell has been here as Barbirolli's substitute during the latter's absence in America and won golden opinions from connoisseurs.

Edinburgh and Glasgow have been honored with visits from Schnabel and Huberman in sonata programs and from Benno Moiseiwitsch in a particularly impressive recital.

LOCAL EVENTS

Professor Tovey's University Historical Concerts are the acme of quality and finesse in ensemble playing, and remain the leading pointers for cultured Edinburgh. Waldo Channon's String Players are also doing excellent work in chamber music and drawing large audiences. Special tribute is due Dorothy Parsons, a pianist of real attainments, whose recital from Bach to Poulenc, won true admiration.

NEW ADDRESS

After March 10 the Offices of the Musical Courier Will Be Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Present Location.

Rome Stages Operatic Gala For State Visit of Goering

Cigna and Merli in Chief Roles—Mussolini Attends Mulé's Dafni—Gigli Reappears—Reiner Has Ardent Welcome

ROME.—At the Royal Opera crowded and sold-out houses have been the rule. Lohengrin, with Gigli as protagonist for the first time in his career, and Franca Somigli as a brilliant Elsa, had several performances.

Alceste, for the first time in Rome, registered particular significance. The collaboration of its German composer Gluck and the Italian poet Calzabigi originally produced the opera, and it is interesting that this was the work chosen for the gala opera celebration in honor of General Goering's official visit to Rome—a further cementing of bonds between Germany and Italy.

Preceding the opera, both Italian and Nazi national anthems were played by the orchestra for the most brilliant audience of the season. A bouquet of roses was on the railing of every box of the lower tier. Diplomatic, official, and fashionable Rome filled the house. Gina Cigna and Francesco Merli had the leading roles on the stage. Carlo Piccinato officiated as effective scenic director.

SOMIGLI AS SANS-GÊNE

Mme. Sans-Gêne, Giordano's opera, had Franca Somigli as Catherine. This American is an excellent comedienne as well as singer. Giuseppe De Luca did Napoleon and Ziliani was a much applauded Lafebre. The famous trio was well sung by Allessio De Paolis, Adolfo Pacini, and Saturno Meletti. Maestro Giordano was present and appeared many times before the curtain with the singers and Conductor Serafin, as well as alone.

BACK TO GREECE

An interesting performance was that of Dafni, a pastoral-idyl by Giuseppe Mulé, Sicilian composer. He has a great passion for old Greek music and the mythical past of his native country, which he strives to make relive through musical forms. The opera is based on The Death of Dafni, by Theocritus. The innate merit and vitality of the work were made evident by its warm reception at this renewed hearing with a refurbished libretto by Ettore Romagnoli, and directed by Maestro Serafin.

A tenor new to important roles, Ivo Egidi, sang Dafni excellently. Franca Somigli was ideal as Egli, the shepherdess; Carmelo Maugeri, a grotesque and convincing Sileno. Nina Giana as Venus and Gilda Alfano as Cinesca added beauty to the production. Nymphs, satyrs, the *zamponi* (shepherd pipes still common in parts of Sicily), a donkey, some goats, and the echoes of bird songs and running water in the music, forest depths, and changing lights on the sea, made a charming atmosphere suggestive of old Greek myths in Southern Italy. Il Duce was in one of the boxes for this "first night" of Dafni.

Other operas enjoying special success were Rigoletto, with Toti dal Monte (Gilda), Basiola (Rigoletto) and Gigli (Duke); Massenet's Manon, with Gigli; Wolf-Ferrari's Il Campiello, on the same program with a new ballet by Adriano Lualdi; a final performance of Samson et Dalila, with Francesco Merli and Ebe Stignani in the leading roles, and directed by Maestro De Fabritis; and the "first night" of Boris Godounoff, in which Giacomo Vaghi gave proof of his art in the great title role. Ebe Stignani was a charming Mariana.

At the Adriano, Fritz Reiner led two concerts and caused glowing enthusiasm.

George Georgesco, leader of the Bucharest Symphony Orchestra, was warmly greeted by an Adriano audience. Annual and popular visitor here, he was decorated by the Government with the order of Grand Officer of Italy.

Among Italian conductors heard at the Adriano during January was Mario Rossi, new director of the Florence Symphony Orchestra At this concert the audience went into transports over the playing of Giocanda de Vito, young Italian violinist. She played the concerto in G of Mozart and that of Brahms, and at demands that would not be hushed, gave (with piano accompaniment) the Paganini-Kreisler Capriccio as an encore.

OTHER CONCERTS

St. Cecilia Academy had a concert by the highly competent blind pianist Vico dal Volpe, and another by Soprano Halban Kurz of Vienna. The Lener Quartet gave an impressive list. A novelty was the concert by Aladar Racz, called "The Liszt of the Cembalo."

The Philharmonic Concerts, in their new location, Scala Picchetti, brought Maestro Gilberto Gravina (a near relative of Richard Wagner) and the Roman Chamber Music Quartet, with Franz Osborn, piano soloist. Olga Praguer Coelina, Brazilian singer, gave a successful recital in the Excelsior Hotel.

STELLA SAXTON.

Florentine May Prospectus

FLORENCE.—The third triennial festival here will begin April 27 with Luisa Miller (Verdi) in the Teatro Communale. The program, largely operatic, includes Incoronazione di Poppea (Monteverde) in the Boboli Gardens; Figaro (Mozart) in the Pergola Theatre; Otello (Verdi), Tristan (Wagner) and Pelléas et Mélisande (Debussy) in the Communale. One day will be set aside for a commemoration of Respighi. There will also be several evenings of dance, including four appearances of the Russian Ballet. Oedipus Rex (Stravinsky) and La Passione (Malipiero) are to be heard in concert, and Casella's new opera Il deserto Tentato faces its premiere. Lectures will be given throughout the festival by various speakers, principal among them Hindemith and Cortot.

MYRA HESS
gives her last New York recital this season on March 10 in Town Hall, in the Town Hall Endowment Series.

Fauré Requiem Sung in Boston

Burgin Leads Bach Cantata Club, Soloists and Symphony Members in Local Premiere—Lotte Lehmann and Heifetz Among Recitalists—Cleveland Orchestra Conducted by Rodzinski

BOSTON.—The Fauré Requiem was given what was probably its first Boston performance with orchestra in Jordan Hall on February 17, when Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, directed the Bach Cantata Club and an orchestra made up of a number of his colleagues. The soloists were Amy Browne Townsend, soprano, and Daniel Harris, baritone.

Mr. Burgin presented a fine-grained, sensitive version of the score, being ably assisted by the various executants at his disposal. Credit for the training of the chorus goes to the Bach Cantata Club's regular conductor, Mrs. Langdon Warner.

In addition to the Requiem, the program included Mozart's serenade in D major (K. 320), an air, Schlummert ein, from Bach's eighty-second cantata and Bach's one hundred and fiftieth cantata. The same performers, more or less, produced here, as in the Requiem, characteristic presentations, which were warmly applauded by an audience of considerable distinction.

LEHMANN AND HEIFETZ APPEAR

Two celebrated artists gave rare pleasure to Boston audiences during the week—Lotte Lehmann and Jascha Heifetz. The soprano presented a program of Lieder at one of the Boston Morning Musicales in the Hotel Statler on February 17. The usual capacity throng heard Mme. Lehmann dispense her vivid and compelling artistry on a program of music by Schubert, Brahms, Wolf and Strauss. Erno Balogh was the accompanist.

As to Heifetz, he was unfortunate to run into a damp day for his recital in Symphony Hall on February 14. The weather undoubtedly affected the size of the audience, but it evidently worked little damage on the temper of the listeners, who applauded with the greatest enthusiasm. And, however difficult it was for the violinist to draw his tones from his instrument amid prevailing atmospheric conditions, that fact was scarcely apparent once the recital had passed the opening number.

Heifetz played like a god. The present writer recalls no finer violin playing than Heifetz encompassed in his delivery of the Bach C major unaccompanied sonata, particularly the fugue. Elsewhere in a program that included a Mozart allegro, Beethoven's sonata in E flat, Wieniawski's concerto in D minor and a group of Heifetz transcriptions, the artist played brilliantly.

CLEVELAND ORCHESTRA IN VISIT

Artur Rodzinski and the Cleveland Orchestra gave a concert in Alumnae Hall, Wellesley College, on February 15 before an audience that filled the auditorium and received the performers with enthusiasm. Mr. Rodzinski's program traversed Weber's Oberon Overture, Franck's symphony, the prelude and Love Death from Tristan and Isolde and Stravinsky's Fire Bird. The present writer found the trek out to Wellesley worth while, since it afforded an opportunity to observe in action a conductor of splendid musicianship. Mr. Rodzinski's presentations of the symphony and the Tristan music left room for reservations so far as at least one listener was concerned. But there was no questioning his technical competence; while the Oberon Overture and Fire Bird music were offered in such a manner as actually to cast new light upon them—at this day.

Marion Selee, an able and serious musician, returned to her former habitat, giving a song recital in Jordan Hall on February 16. The principal item of interest on her program, so far as the professional concertgoer was concerned, was Ravel's Chansons Madécasses, which, with the assistance of flute, cello and piano, received convincing performance. The rest of the program ranged through numbers by Bach, Schumann, Haydn, Wolf, Brahms, Rachmaninoff and American composers.

Alexander Thiede led the State (WPA) Symphony through the second of a series of concerts at the Copley Theater on February 14, the program consisting of Beethoven's second symphony, Lalo's cello concerto and New England Rhapsody by Robert Manto. Karl Zeise was the solo cellist. M. S.

Richard Wagner Society Offers Prizes

The Richard Wagner Society offers prizes for the three best essays of 2,500 words maximum length on any part or phase of Richard Wagner's life or works. The first prize is a Metropolitan Opera dress circle seat for the 1938 cycle of the Ring; second prize, the first two volumes of Ernest Newman's Life of Wagner; third prize, a year's membership in the Richard Wagner Society. Judges will be Dr. Ernst Lert and Fritz Mahler. All essays must be sent to the Secretary, Helen Dike, 528 West 111th Street, New York City.

Fritz Reiner Returns to America

Fritz Reiner has returned to the United States after a long tour abroad. His final conducting appearances in Europe were at Stockholm (Beethoven's ninth symphony), Rome, Budapest, Florence, Vienna, London (BBC Orchestra). In the late spring he will cross the ocean again for baton activities at the Covent Garden Opera (London) and at various concerts on the Continent.

Saerchinger Shortwaves from Europe

César Saerchinger, London correspondent of the Musical Courier and European representative of CBS, is making a tour of the principal countries in his part of the world, and broadcasting his observations by radio each Thursday for the benefit of American listeners.

Reiner Wins Laurels In Budapest

Conducts Philharmonic Orchestra in His Native City—Dobrowen Leads at Opera

BUDAPEST.—An outstanding Philharmonic Orchestra concert was that conducted by Fritz Reiner, born here, and formerly leader at the Municipal Theatre.

His recent visit was a triumph in every way, especially for his reading of the Doric Toccata and Fugue in D minor by Bach (instrumentation by Leonid Leonardi) and Brahms's fourth symphony.

Edward Kilenyi, American-Hungarian pianist, was soloist with the Philharmonic Orchestra conducted by Issay Dobrowen. He played the Chopin E minor concerto, winning exceptional praise for the song-like quality of his *cantilena*. Dobrowen proved that the generally ungrateful orchestra accompaniment of this work can—when handled by the right man—sound also with engaging color.

Zino Francescatti, violinist, was soloist with the Hungarian Philharmonic Orchestra. He displayed expert technic in a Paganini concerto, playing the three movements in their original form.

EISENBERG SCORES

This eminent cellist made his Budapest début a real event. He is an artist of heart and head. In the Bach C major suite for unaccompanied cello, his mastery shone transcendentally. Throughout the concert — cheers and extras were in order—his full-blooded musical manner won utterly sympathetic response.

The first performance in Hungary of Moussorgsky's Khovantchina (at the Budapest Opera) had such a hearty reception as is seldom achieved on this stage. Issay Dobrowen conducted as guest, and emphasized all the beauties of the music. Also he gave organic unity to stage, orchestra, and actors. Maria Basilides as Marfa, projected the role with soul-felt warmth. George Losonczy (Duke Ivan), Michael Szekely (Dositey) and Dr. Imre Pallo, created distinct impressions.

ALEXANDER JEMNITZ.

Ann Arbor May Festival Soloists

Soloists for the 1937 May Festival, Ann Arbor, Mich., are Kirsten Flagstad and Elisabeth Rethberg, sopranos; Marion Telva, contralto; Arthur Carron and Lauritz Melchior, tenors; Carlo Morelli, baritone; Ezio Pinza, bass; Eugene List, young American pianist; Joseph Knitzer, violinist. As previously announced, the Philadelphia Orchestra, under Eugene Ormandy and Jose Iturbi, will participate in all the concerts. Choral groups are the University Choral Union (Dr. Earle V. Moore, conductor) and the Young People's Festival Chorus under Juva Higbee. The six concerts fall on the evenings of May 12, 13, 14 and 15 and the afternoons of the 14th and 15th, culminating with a performance of Aida. This festival marks the centennial of the founding of the University of Michigan. Charles A. Sink is president of the University Musical Society.

Mannes to Lead Museum Concerts

The twentieth season of free symphony concerts given at the Metropolitan Museum under the direction of David Mannes will be continued in March with four Saturday evening concerts on March 6, 13, 20 and 27. The March series is made possible by gifts from Mr. and Mrs. George Blumenthal, Edward S. Harkness, John A. Roebling and the Juilliard Musical Foundation.

Chicago City Opera Leases Opera House ad Civic Theatre

CHICAGO.—The Chicago City Opera Company has leased the Civic Opera House and the Civic Theatre as well as all their physical equipments. In this expansion program is planned the presentation of special performances at popular prices throughout the year as well as during the regular 1937 opera season, which begins on October 30 and continues through December 18. The company will lease both the theatre and the opera house for other activities before and after the opera season.

Included in the equipment are all the costumes, scenery and accessories, costing several million dollars. General Manager Paul Longone said, "We believe this a definite indication that the Chicago City Opera Company is sincere in its determination to make grand opera a permanent part of the city and we hope again to bring the regular season back to the thirteen weeks it enjoyed before it closed in 1931." R. D.

Berlin State Opera Marks Weber's Death Anniversary

His Abu Hassan Restored as Part of Commemorative Program—Restagings Include Rosenkavalier with Frida Leider as Princess—Strauss Suite Made into Ballet—Foreign Conductors and Reciprocity Programs

BERLIN.—The one hundred and fiftieth anniversary of the death of Weber (December 18) occasioned numerous Weber memorial festivals all over Germany. The Staatsoper also celebrated. The orchestra under Robert Heger, played the Beherrscher der Geister Overture. A bust of Weber was put on the stage, and at its base, wreaths and white flowers. Fritz Soot read Richard Wagner's speech (Dresden, 1844 when Weber's corpse was brought home to his fatherland after having rested abroad for eighteen years. Then the good old clarinetist of the orchestra, Leonhard Kohl, played beautifully Weber's concerto for clarinet (op. 73) and Erna Berger, though hindered by a cold, sang two famous arias (op. 51 and 52). The festival ended with the Invitation to the Waltz (orchestra) and Abu Hassan, Weber's melodrama in one act, well staged by Fritz Wiek. In this work Erich Zimmermann and Carla Spletter as the martial couple, exhibited hilarious comedy.

NEW OPERATIC STAGINGS

In December the Staatsoper continued its new stagings with a performance of Rosenkavalier. Josef Gielen pumped his fancy and provided marvellous pictures for the gay and colorful rococo period. Johannes Schuler conducted excellently and so helped to enhance the effect of Strauss' most successful opera.

Frida Leider was a splendid Feldmarschallin, Jaro Prohaska shone as Ochs, though in the Waltz, the deep E lacked substance. Tiana Lemnitz made a comely figure as Octavian. Maria Cebotari was a charming Sophie in voice and presence. A full house endorsed the splendid presentation. The work has been given here over three hundred times since June, 1933.

MORE STRAUSS

About 1913 Strauss planned an opera on Molière's Bourgeois Gentilhomme and wrote music for the theme. Later, Strauss made the material into a suite for orchestra; the title, Bürger und Edelmann. To this score, Lizzie Maudrik, ambitious and gifted ballet mistress of the Staatsoper, choreographed a pantomime for her first *corps de ballet* class. Leo Pasetti furnished fine decorations and costumes. The dance solos, duets, and ensembles illustrated the music with real pantomimic art. A great success. Another dancing triumph was De Falla's Three Cornered Hat. Harald Kreuzberg, as guest, and the opera ballet did a tip-top piece of work.

PERENNIAL MARTHA

The Staatsoper's restaging of Martha enlisted the services of Erna Berger, handsome and euphonious as Lady Harriet. Helge Roswaenge was an applauded Lionel; Else Tegethoff, a vivid, merry Nancy. Eugen Fuchs (Lord Tristan) and Ivar Andresen (Plunket) aided to emphasize the fun of this innocent opus. Josef Gielen and Benno von Arent created pictures *à la* Reynolds, and shared in the applause of the evening.

STRAUSS FETED

The Nazi-Kulturgemeinde managed a concert in the Deutschlandhalle featuring works by Richard Strauss. The composer himself was invited to conduct. He came and led the Philharmonic Orchestra (increased to one hundred and fifty men) in Till Eulenspiegel, Salome's dance, and three waltzes from Intermezzo, Schlagobers, and Rosenkavalier. Emmy Leisner sang three of Strauss' better known songs, and 15,000 hearers handclapped and screamed for Strauss.

In December the Deutschlandsender (German Radio) broadcast a concert with Strauss' Macbeth, the composer conducting. Audience and orchestra did everything to honor Strauss, admitted master of living German composers.

FOREIGN CONDUCTORS

The Philharmonic Orchestra continued its cycle under eminent conductors. Victor de Sabata added new laurels to his big garland of glory. The orchestra received him standing, the audience with cheering. Eugen Jochum also excited the Philharmonic clientele. Dusolina Giannini helped him to win applause with her singing of arias by Gluck and Beethoven. A first performance, Ostinato for orchestra, by Conrad Beck, came as a novelty. At the end of the soirée, Jochum did a Schubert symphony.

The popular concerts of the Philharmonic this year ended under a Japanese conductor, Viscount Hidemaro Konoye. He led a Schumann symphony. Gerhard Hüsch, baritone, sang songs by Pfitzner and Kilpinen—a hard task for him as that afternoon he attended the funeral of his father.

The first of the foreign conductors was Lovro von Matacic, from Zagreb, Jugoslavia, whose reputation increases here seasonally. Hugo Kolberg, violinist, was soloist in Lalo's Spanish Symphony, delivered with surety in technic and tone. A concert under Abendroth presented Guila Bustabo successfully in Dvorak's violin concerto. Abendroth gave the first reading of the fifth symphony by Max Trapp. Two Philharmonic popular concerts had special interest, with Tibor de Machula, somewhat immature Hungarian cellist, in the Haydn concerto and Alois Melichar, the conductor, directing his French Suite, a fine work. Paul Graener's Musik am Abend, shows him walking the pure and classical path of Bach and Handel.

RECIPROCITY CONCERTS

The first of these, under the Prussian Academy of Arts, was held in the Singakademie. Sponsored by the Swiss Ambassador, it consisted of Swiss music: Fritz Brun, Frank Martin, Othmar Schoeck. After Martin's concerto for piano, even polite hearers hesitated before applauding. In Schoeck's Dramatic Cantata, excellent Swiss singers (Maria Berber-Ulrich, Ernest Bauer, Felix Loeffel) took the solos. Robert Denzler, formerly of the Charlottenburg Städtische Opera, was guest conductor.

The second concert, France-Germany, took place in the Philharmonie and was done *en revanche* for the honor bestowed on German contemporary music in Vichy, July, 1936. Albert Wolff, conductor of the Pasdeloup Orchestra, Paris, led our Philharmonic orchestra through a program of Lalo, Dukas, Roussel, Ibert, and Ravel. The audience was delighted, and ovationed conductor and orchestra.

CHAMBER MUSIC

Chamber music organizations heard recently were the Philharmonic String Quartet (Beethoven, Haydn, Stephan); Bentz Quartet (four women) accompanying baritone Karl Wagner in songs by Marx and Schoeck; Schulz-Furstenberg Trio (Riccius, Ireland); Borries Trio (Spannagel); and Erdmann Trio (Beethoven, Mozart). Sponsored by the Italian Ambassador, Bernardo Attolico, Leo Petroni and Helmut Hidegheti had a second evening of sonatas by Pizetti, Mozart, Debussy, and Brahms. Ernest Hoffmann and Waldemar v. Vultée gave excellent readings of sonatas by Schumann, Brahms and Beethoven.

RECITALISTS

Among the violinists, Sigmund Bleier playing Tartini, Tschaikowsky, and Paganini gave a good account of himself. Juan Manen gave his own Spanish Concerto—it abounds more in technic than melody—and Beethoven's concerto, arranged by Manen and tasting less of Beethoven and more of Manen. Cyrill Kopatschka, young violinist, with Edith Axenfield at the piano, accomplished a long program of Tartini, Smetana, and others. Cellist Richard Klemm had special applause for the first performance of sonata for cello and piano, by Kurt Beythien. Hans Munch-Holland, with Martin Theopold, pianist, presented himself as a cellist with good technic and warm tone, in works of Bach-Kodaly, Hue, and Brahms.

SINGERS

Only few singers risk a concert in the Philharmonie, Berlin's largest concert hall. Tenor Helge Roswaenge and baritone Domgraf-Fassbaender there offered a list which pleased, and Erna Sack brought songs of Marx, d'Albert, Grieg, and Reger.

Gertrud Pitzinger made a strong impression with her warm, well trained contralto, in Brahms, Wetz, Wolf, and children's songs. Rudolf Boekelmann, the Wotan of the Staatsoper, had a ballad evening at Bachsaal. All these songsters were well accompanied by Prof. Raucheisen.

KEYBOARDISTS

A long list of pianists risked concerts. Anna Antoniades came from Greece, José Cubiles from Spain. Romauld Wikarsky had his fifth evening with Beethoven sonatas. Frederic Lamond too, played Beethoven. Raoul Roszalski and Johannes Strauss featured Chopin. Elly Ney, Liliana Christowa, Alfred Hoehn, Alexander Roediger, Karl August Schirmer, Helmy Rubesahm, Joachim Seyer-Stephan, Maria Dombrowsky, Caecilie Zehn-Potthast and Elfriede Muller demonstrated that Germany may lack in some things, but never in competent pianists.

HEINRICH FRANKE

Cleveland Has Novelty By Szymanowski

Rodzinski Introduces Ballet Score, Harnasie, in Concert Version—Orchestra on Tour

CLEVELAND, O.—The fourteenth pair of symphony concerts marked the last appearances of Artur Rodzinski prior to the annual two-week Eastern tour of the Cleveland Orchestra. He then assumes his eight weeks' conductorship with the New York Philharmonic Orchestra. The audience, alert to the occasion, demonstrated its appreciation and delight in an unusually fine program which opened with the American premiere of Harnasie, Karol Szymanowski's ballet pantomine for orchestra, chorus with two short passages for tenor (Edward Kane of New York), and mezzo-soprano, (Marie Simmelink Kraft of Cleveland). The ballet tells the story of a young bride in the Polish regions of the High Tatra mountains, captured by the Harnasie bandits, a powerful tribe, on the eve of her wedding. Polish folk tunes, Slavic melodies of the Carpathian Mountains are ingeniously used by the composer throughout the sparkling score. Modern orchestration supplies brilliant color to simple melodic sequences dressed in the garb of modern dissonance. A second hearing materially enhanced the charm of this ballet, presented without the dances, but with the assistance of the Philharmonic Chorus trained by Boris Goldovsky, under Rodzinski's vital conducting.

The Brahms B flat major piano concerto had for its eloquent interpreter that exquisite artist, Myra Hess, who exhausted the emotional and intellectual contents of this great music with her gifts of musicianship. The enthusiasm of both capacity houses was vociferous. Rodzinski concluded this program with an exciting interpretation of Strauss' Till Eulenspiegel.

Starting its annual Eastern tour in Buffalo, the Cleveland Orchestra is to visit twelve cities in six states, playing fifteen concerts, which are already sold out. Dr. Rodzinski conducts the orchestra through February 17, with the exception of four children's concerts led by the associate conductor, Rudolph Ringwall. Igor Stravinsky joins the orchestra for the two last concerts in Allentown, Pa., and Princeton, N. J., returning with the players to Cleveland, to be one of four guest conductors during Dr. Rodzinski's absence.

MUSEUM OF ART EVENTS

Events of unusual interest have taken place at the Museum of Art where Suzanne Bloch, daughter of Ernest Bloch, appeared in a program of ancient music on old instruments. Reviving the art of the troubadour, she sang to her own accompaniments on the lute.

Following her concert, Arthur Quimby played a Sunday organ recital, offering a prelude, fugue and chaconne by Buxtehude, aria (Handel); *Scherzo* from Vierne's second symphony; and Bach's fantasy and fugue in G minor.

Aaron Copland appeared in a lecture-recital on Stravinsky's music.

A concert of Russian music was presented by the choir of St. Theodosius' Church under the direction of A. P. Glagolev. This highly trained, colorful local choir, appeared in their picturesque national costumes.

Masonic Hall resounded to prolonged enthusiastic applause when Marian Anderson demonstrated through a long and varied list of classics her gifts of song interpretation, displaying supreme artistry in delivery and spiritual approach to her music.

WPA OPERA

The first grand opera performance of the Federal Music Project has finally taken place. Il Trovatore still needed a great deal of coherency, but professional qualities were displayed by Ardell Warner, a splendid Azucena, and Myron Ryan, (Manrico) whose agreeable tenor voice deserved praise. The scenery was skillfully designed, and the orchestra under Rudolf Schueller was adequate.

R. H. W.

New Harp Demonstrated In Athens

Inventor Congenitally Blind—Instrument Excels in Tone and Glissandi—Concert Jottings

ATHENS.—A clever Athenian piano manufacturer, E. Tsamourtzis, after some years of research, has just completed a new instrument: the Polycord—in Greek "Polychordon"—which has been the object of a communication to the Athens Academie. This super-harp, formed of two wings, each one

A NEW INSTRUMENT, the Polycord, and its inventor Tsamourtzis, of Athens.

with its own set of strings, is chromatic and consequently does away with the pedals, as in the Pleyel chromatic harp. It has the advantage over the chromatic harps of allowing the playing of chromatic glissandi, also glissandi in octaves, thirds, fourths, and fifths. The polycord does, however, have three pedals, but their effect corresponds to that of the piano pedals. The outstanding characteristic of the new instrument is its beautiful tone, ranging from celesta to bells, and always limpid and full. The range covers six octaves and a third, that is, from low C on the piano to high E.

A curious fact is that the inventor of the polycord has been blind from birth, yet, has to his credit all sorts of inventions, some of them intended for the good and comfort of his fellows deprived of sight.

SYMPHONY AND SOLOISTS

At recent symphony concerts organized by the Athens Conservatory (which attract a numerous public) we had Danses Klephtes-Klephtes—the title denoting brigand heroes of Greek independence—by Petrides, presented in a ravishing orchestration; and also we heard two eminent pianists, Uninsky and Arthur Rubinstein, both of whom have a large following.

Adolf Busch, violinist, returned to Athens and gained new honors for his majestic interpretation of concertos by Bach, Beethoven, and Brahms.

Our regularly appointed conductor Mitropoulos being on tour, the orchestra did some programs under Dobrowen and Schuricht. The first-named gave two concerts which he led with his wonted sureness, though the poetic and psychic aspects are frequently sacrificed to a too precise search after the minute.

FRANK CHOISY.

Anthony Mason and Margaret Halstead Wed

Margaret Halstead, soprano of the Metropolitan Opera, daughter of Mr. and Mrs. Albert Halstead, was married on February 6 in Bedford Hills, N. Y., to Anthony Mason. Miss Halstead, who has been a member of the Metropolitan Opera for the past five years, will continue her professional activities. Mr. Mason is a Bachelor of Science, *cum laude*, of Harvard University and is vice-president of the Victor Steel Product's Corporation and president of the Comaro Realties Corporation of New York. The couple will reside in New York.

Sir Thomas Beecham Converted To Conducting Over the Radio

No Longer Likens Air Concerts to "Howling Cats"—Beethoven's Mass Led by Sargent—Florence Austral Returns in Recital

LONDON.—There was a time when Sir Thomas Beecham compared broadcasting to "the howling of untold numbers of cats." That was before the B.B.C. had its own orchestra and Sir Thomas was a rather Quixotic free lance. This was followed by an abortive attempt to build up a Beecham Orchestra under the aegis of the broadcasting organization, though it was to be expected that there was no room in the British ether for two such dynamic personalities as Sir Thomas and Sir John Reith.

Much water has flowed under the bridges since then, and both Sirs have their own orchestras: Sir Thomas conducts his, and Sir John's cashier pays for having his conducted. Both are highly successful. What is more, Sir John sometimes broadcasts Sir Thomas's Philharmonic Orchestra, and more recently Sir Thomas even conducted Sir John's B.B.C. men as a guest. It goes without saying that broadcasting has made great strides since the "cat-howling" days.

Only a few days ago Sir Thomas wielded the baton in front of the B.B.C.'s finest. The program was peripatetic and colorful. A "tour of the Northern capitals," as one critic called it. After Haydn's first London Symphony, we went to Paris with Delius, to Oslo with Grieg, and to Helsingfors with Sibelius, featuring the Swan of Tuonela and Lemminkainen's Return. Delius, Sir Thomas's particular favorite, has been less in evidence in his programs of late, and has not improved in the interim. Gieseking played the Grieg concerto—long taboo here in the best circles—and did it with great gusto, just to show 'em. But old Papa Haydn, with his few instruments, remained trumps.

COATES CONDUCTS ELGAR

Albert Coates directing the London Symphony Orchestra, devoted a whole evening to Elgar and Albert Sammons gave the violin concerto a great night out. Vera de Villiers was soloist in the Sea Pictures, which are excellent things of their kind, if you like that kind. But the Enigma Variations with which Coates closed the session, is still the Elgar masterpiece.

Quantitatively the climax of the week was furnished by the Courtauld-Sargent concert in which the Philharmonic Orchestra, a large special chorus and soloists performed Beethoven's Missa Solemnis. There was plenty of sound, but the spirit of Beethoven was somewhere else. Isobel Baillie had difficulty with her top notes, Mary Jarred and Keith Falkner shone in the contralto and bass parts. Heddle Nash, tenor, was so-so. Malcolm Sargent conducted with his usual clean beat.

The two rival Sunday concerts this week brought us a good performance of Beethoven's Pastoral Symphony and a delicate one of Debussy's three nocturnes, at Covent Garden (Beecham) and a nearly all-Tschaikowsky program at the Queens Hall (Wood) with Grisha Gobuloff doing all the fireworks in the Tschaikowsky concerto.

PRIVATE ORCHESTRAS

Chamber orchestras have been operating lately, with varying results. Henri Temianka, talented and sagacious violinist, is the owner-conductor of an excellent string ensemble, with which he produced Telemann's triple violin concerto, with himself, Lisa Minghetti and Joyce Juler as soloists, and Bach's double concerto with himself and the fair Lisa. In the rather cramped conditions of the hall the orchestra had some difficulty in matching the precision of the soloists. However, Vaughan Williams' Concerto Academico, conducted by the composer, with Temianka as soloist, was a smooth performance.

Angel Grande's chamber orchestra ventured into the field of novelty. Cecile Simon's concerto for piano and orchestra purported to show the conversion of an infidel by means of an "antique religious theme" and bring him to "faith and contentment," which however did not affect the audience in the same way. Mystic and Profane is the name of the piece.

FIVE TIMES CHOPIN

Nicolai Orloff is here with a series of five Chopin recitals. He started off brilliantly with twelve Preludes and then twelve more, the B flat minor sonata, and sundry other items. Edward Kilenyi, the young Hungarian-American, had a recital in which a good if somewhat cautious performance of the Waldstein Sonata stood out. Kilenyi is still best in Liszt and the moderns.

Lucille Wallace, American harpsichordist, gave a brilliant account of her mastery of the instrument in a program varying from Orlando Gibbons to Galuppi and Cimarosa, via Bach, Handel *et al.* Her technic sometimes tempts her into excessive speed.

Florence Austral, away from London for years, reappeared in Wigmore Hall. She sang *Lieder* with considerable effect, but still relies on operatic stuff (Forza del Destino) for the big effect. CÉSAR SAERCHINGER.

EMILY ROOSEVELT,
soprano, after an absence of five years, is to be heard in New York in a Town Hall recital on March 24.

Curtis Foundation Donates Plot for Philadelphia Auditorium

PHILADELPHIA.—The great auditorium which the late Cyrus H. K. Curtis planned to present to the people of Philadelphia is to be erected with the aid of his heirs. For the site of this auditorium Mr. Curtis had purchased a lot on the Parkway for $2,000,000, and it has been decided that the Curtis Foundation will donate this land to the city, and that Judge Curtis Bok, grandson of Mr. Curtis, is to raise a large sum by public subscription. According to Mayor S. Davis Wilson, the city will contribute and a grant will be asked from the Public Works Administration, the entire cost to amount to some $5,000,000. The auditorium is to house opera performances, the Philadelphia Orchestra and cultural gatherings.

Huehn to Sing with N. Y. Philharmonic Orchestra

Julius Huehn has been engaged by the New York Philharmonic Orchestra for the role of Orestes in Strauss' Elektra which the orchestra will give in concert form on March 18, 19 and 21 at Carnegie Hall, New York, under the direction of Artur Rodzinski. Earlier in the season, on December 3 and 5, the baritone sang the role under the same director with the Cleveland Symphony Orchestra in Cleveland.

Orchestral Concerts Delight Stockholm

Beecham and Ansermet Visit Swedish Capital—Recitals Galore—Sensational Garbousova—Weber Anniversary Celebrated at Opera

STOCKHOLM.—Sir Thomas Beecham's opening concert contained Elgar's Cockaigne Overture, Delius' Brigg Fair, Mozart's G minor Symphony and Sibelius' First Symphony. The last two, as also Brahms' Second Symphony (second concert) were greatly appreciated, especially the splendid finale of the Brahms, which called forth ovations. Gaspar Cassado, cellist, was soloist in Weber's Clarinet Concerto, transcribed for cello by the player. Noble tone and great technical mastery are the characteristics of his art.

ANSERMET WIELDS BATON

Ernest Ansermet, an old friend here, returned for a series of five concerts with eight more to follow next spring. His first offered Gustave Heintz' Violin Concerto (a fine composition in its contrapuntal mood) and Tschaikowsky's Fifth Symphony, in which latter a strange, slow tempo in the finale gave a new and delightful meaning. Jacques Thibaud was soloist in Saint-Saëns' Violin Concerto. Thibaud's technic, however, is still going strong.

APPLAUDED NOVELTY

At the next concert, Hilding Rosenberg's original and inspired Sinfonia Concertante was a sensational novelty. It is one of the best compositions that have been heard in Sweden. Its contrapuntal fabric is woven together with compelling beauty, especially in the second part. At the same concert Artur Schnabel gave an impressive reading of Beethoven's Emperor Concerto, with skillful blending of the piano tone into that of the orchestra.

Ansermet's farewell for this time brought Handel's Concerto Grosso in F, Mozart's D major Symphony No. 38, Honegger's rhythmically charming Chant de Joie, and Ibert's Flute Concerto, finely played by Carl Achatz, first flutist of the Concert Society. Debussy"s Iberia Suite concluded this memorable evening.

KNAPPERTSBUSCH DIRECTS

Hans Knappertsbusch gave two concerts. Limpidity and strength of logic are his characteristics, but his tempi are not always satisfying. He gave us Strauss' Alpensymphonie, and one can only say that the work already sounds *passé* in spite of its brilliant instrumental qualities. The same evening Myra Hess, gifted English pianist, gave an excellent performance of Schumann's Piano Concerto.

Williams (F minor Symphony), Vivaldi, and Stenhammer (D minor Piano Concerto) formed the second program. Stenhammer's work scored strongly, with its attractive folk tunes and rich orchestration.

At other concerts, Borowsky intrigued in the Tschaikowsky Piano Concerto, Milstein in the Beethoven Violin Concerto. Also a Swedish novelty, Invocation (symphonic improvisations) by Ture Rangström, was heard. The work is of closer musical structure than the composer's earlier compositions. It ranks with the best Swedish compositions.

RECITALS

Stockholm has lately enjoyed many eminent soloists, Rubinstein, Schnabel, Thibaud and Borowsky recitals in addition to their appearances with the Concert Society. Alfred Cortot did a Schumann-Chopin night; Anita Harrison, young Swedish pianist, recitalled with a Brahms sonata on her program; Ignaz Friedman gave a Chopin program, in which he developed all his technical and poetic mastery.

Comedian Harmonists made a highly appreciated Inter-Scandinavian tour with concerts in Stockholm, Oslo, Copenhagen, Götheburg, Upsala, and Gävle.

A sensation was created in Stockholm by the Russian cellist Raya Garbousova in two recitals with Bach, Beethoven, Boccherini and Stravinsky.

LOPATNIKOV ON RADIO

The well-known Esthonian composer, Nicolai Lopatnikov, played his concerto for piano and orchestra in the Stockholm radio. It was done here in 1935 by Stina Sündell, and the vital impression that performance made was repeated once more. The work has natural melodic charm, rare in an opus of modernistic style.

NEW OPERA

Rossini in Naples had its Swedish premiere recently. Paumgartner's score, built on Rossinian melodies, has not been particularly well pieced together. The scenery was charming and the intentionally frivolous atmosphere of the opera was well established. Jussi Björling as Rossini and Emile Stiebel as Barbaja, were most successful.

We heard Turandot by Puccini (restored after an absence of nine years) under the baton of Nils Grevillius. Turandot was sung by Inez Köhler with great vocal resource. The Prince Calaf by Einar Beyron and Liu by Helga Görlin pleased the heareres greatly.

In commemoration of Weber's 150th birthday, the Opera House restored Der Freischütz. The only freshness in this performance was in the orchestra, where the young conductor, Kurt Bendix, revivified the musical part. But the scenery was bad—old decorations should not be brought into daylight again, when they have reached such a dilapidated state. Sigurd Björling, Seth Svanholm, Gösta Kjellertz and Inez Wassner filled the leading roles.

RADIO OPERA

A charming radio performance was Pergolesi's La Serva Padrona, with Sigurd Björling and Isa Quensel in the leading parts. The music sounds as fresh and inspired as when it was written, especially the last parts of the first and second acts, brilliant in their characteristic moods.

BENGT PLEIGEL

Brailowsky to Play Chopin Concert Cycle in New York

A Chopin cycle, including the entire 169 works of this composer, is to be presented for the first time in New York next season by Alexander Brailowsky. The cycle consists of six recitals at Town Hall. Brailowsky first gave the Chopin cycle in Paris in 1924, and has since repeated it three times in that city. He also has presented it in Brussels and twice in Buenos Aires.

Detroit Greets Events Of Lustre

Recitals by Iturbi, Serkin and Marian Anderson—Molinari Leads Symphony Orchestra—Blind Pianist Scores

DETROIT, Mich.—Jose Iturbi was greeted with a capacity house on his appearance in the Masonic Temple on February 1. In a varied piano program ranging from Handel's Harmonious Blacksmith to the literature of Granados and Albeniz, Iturbi delighted his followers; his tone was warm and his technic dazzling. Encores were numerous.

Large audiences attended the last two concerts of Bernardino Molinari's visit with the Detroit Symphony Orchestra when Ilya Schkolnik, violinist, was featured in the D minor concerto of Sibelius. Mr. Schkolnik was never more technically brilliant and his vivid interpretation of the concerto was exceedingly impressive. Following the Sibelius work, Molinari and the orchestra gave an emotional reading of Don Juan by Richard Strauss. With a kaleidoscopic contrast, the string section then played the familiar Boccherini minuet and the Moto Perpetuo of Paginini, transcribed for orchestra by Mr. Molinari. These were done with charming grace and finesse. A magnificent farewell was sounded with the playing of the Pines of Rome by Respighi.

SERKIN IN LOCAL DEBUT

The Detroit Concert Society, (Isobel Hurst, director) presented Rudolph Serkin in his first piano concert here. The highlight of the evening was the glowing interpretation of the Waldstein Sonata (op. 53) in C major of Beethoven; the Rondo movement being presented with rare beauty. Mr. Serkin's tone was unbelievably varied in its colorings and produced with perfect ease. His program started with Mozart and ended with Chopin interpretations which although brilliant did not excite. Many encores were given.

The popular concert of the Detroit Symphony of February 13 took the form of an ovation to Alec Templeton, blind English pianist. With abandon he played the Grieg concerto in A minor with the orchestra, and after insistent applause extemporized on a theme given from the audience in which uncanny musicality and facility were apparent. Mr. Kolar and the orchestra entered into the spirit of the occasion with happy understanding.

Marian Anderson, Negro contralto, was presented in recital in Orchestra Hall, but as this reviewer did not receive the courtesy of tickets it is impossible to give an account of what took place. M. E.

Buffalo Orchestra Gives American Works under Autori

Franco Autori and his orchestra of the Federal Music Project of Buffalo, N. Y., have been presenting many American works. An all-American program of commemoration of Edward MacDowell's seventy-fifth birthday listed Melpomene overture (George Chadwick), Mexican Rhapsody by Robert McBride (first performance anywhere), the first Buffalo performance of Poem and Dance (Quincy Porter), John Powell's Natchez on the Hill, and MacDowell's second suite (Indian), (op. 48).

Munich Opera Features Many Foreign Singers

Bampton, Giannini, Branzell Are Well Received Visitors—Two New Operas by Young German Composers—Krauss Leads Die Walküre

MUNICH.—A characteristic of the State Opera here is always to aim at a homogeneous ensemble—unity of style, equilibrium of quality on the part of the singers, settings adequate to the dramatic and psychological sense of the work performed. Nevertheless, of recent months, many guest singers have been heard at our national lyric theatre.

VISITING CELEBRITIES

Helge Roswaenge, Swedish tenor, who combines richness of tone with thorough vocal training and subtle technic, was brilliant as Tamino in Magic Flute and as Lionel in Martha.

Rose Bampton, of the Metropolitan, made a strong impression as Leonora in Trovatore. The charm of her round, full soprano, the ease of her coloratura, and the warmth of her expression, won the praise and plaudits of the entire house.

Great Britain sent a pretty artistic ambassador: Lisa Perli, who sang Mimi (La Boheme) with sweet, plain voice and sweet, plain expression, and acted neatly. She was warmly received.

Two days later enthusiasm went high again. The air was filled with hand clappings for Dusolina Giannini as Aida. She exhibited admirable skill in matching her singing with moving histrionic art.

Mercedes Capsir-Tanzi appeared and did Violetta in Traviata. Her well-rounded, healthy appearance created no illusion of a consumptive Violetta doomed to die, and her tone production had some rather bad moments, the upper range sounding tight and at times shrill.

Gina Cigna, as Tosca, revealed voice and mode of singing satisfactory enough, but she lacked warmth of expression and her acting suggested cool convention. In the same opera were two other guests: as Scarpia, Wilhelm Rode, excellent baritone of the Berlin Deutsche Opernhaus; as Cavaradossi, Valentin Haller (from the same theatre), a strong-voiced tenor.

The last of our foreign guests was Ina Souez as Madam Butterfly, her performance being splendid. Helge Roswaenge sang Pinkerton.

CONDUCTING OF IMPORTANCE

Much that was outstanding, took place at the conductor's desk. Gino Marinuzzi led Rigoletto, Tosca, Traviata, and Un Ballo in Maschera. It was a pleasure to encounter a personality of such vigor, rhythmic energy and refined taste.

Among the singers were such prominent artists as Heinrich Rehkemper, Hildegarde Ranczak, Karin Branzell, Ludwig Weber, Rudolf Gerlach, Anny van Kruyswyk.

NEW OPERAS

We had three new operas, two of them from the younger German generation: Ulenspeegel der Geuse, and Doctor Johannes Faust, both based on figures familiar from folk-tales and poets. The book of Ulenspeegel der Geuse is after Charles de Coster's glowing romance. It pictures Ulenspeegel as the deliverer of Flanders from Spanish tyranny, and contains many impressive episodes. The author, Johann A. Wilutzky, is not a skillful dramatist for the hero, Ulenspeegel, does his great deeds *behind* the scenes. A regrettable fact, as it hampers the really good and knowingly set music by Karl Fischer. He has inventive power and unusual skill.

Karl Tutein conducted excellently. Among the singers Cäcilie Reich (Nele) deserves chief mention, together with Ludwig Weber (Adriaen) a rich bass.

Doctor Johannes Faust was received with hearty welcome. It is not Goethe's mighty poem one gets in this production. Ludwig Andersen (nom de plume of Karl Strecker, proprietor of the Edition B. Schott's Söhne) went directly to the old folk-tale—also the source of Goethe's work—for writing the book for Hermann Reutter's opera. With all the demons and devils he brings upon the stage, especially in the beginning and at the end of the play, Andersen has produced a libretto with a good old tale and opportunity for scenic display. Reutter's score is not only cleverly written, but also contains music of beauty and sentiment. All in all, this opera is one of the best Young Germany can boast.

The performance conducted by Karl Tutein, scenically set by Kurt Barré, pleased all the more because the leading rôle (Faust) was taken by Heinrich Rehkemper, whose flexible baritone allowed him to reflect many vocal emotions. Mephistopheles was represented effectively by Ludwig Weber, whereas Walther Carnuth did not feel quite at home in the specific humor of Faust's comic companion Hans Wurst (in a certain sense meant to represent household common-sense). Felicie Huni-Mihacsek and Julius Polzer as the Duchess and Duke of Parma, Elisabeth Feuge as Faust's good spirit, should also be praised.

KRAUSS' DEBUT

Clemens Krauss, new director of the Munich State Opera, made his bow in a festive performance of Die Walküre, with Franz Völker (Siegmund), Viorica Ursuleac (Sieglinde) and Gertrud Ruenger (Brünnhilde), all our own singers. Guest artists were Ludwig Weber (Hunding), Karin Branzell (Fricka) and Hans Nissen (Wotan).

A recent restoration was Strauss' Intermezzo, conducted by Meinhard von Zallinger, with Elisabeth Feuge, Josef Ruhr, Carl Seydel, Odo Ruepp, Georg Hann, Gottlieb Zeithammer. Wolf-Ferrari's new opera, Il Campiello, for the first time in Germany, also made a lively impression, though one might imagine still greater lightness of touch and wingfootedness of some parts. The cast comprised Josef Ruhr, Renate von Aschoff, Else Wieber, Else Schurhoff, Gertrud Riedinger, Emil Graf, Walther Carnuth, Georg Hann, Paul Bender. Prof. Leo Pasetti's were the decorative settings. Von Zallinger conducted.

At this time Munich is enjoying its traditional carnival pleasures, the State Opera exhuming Edmond Audran's La Poupée for the occasion.

PAUL EHLERS

Fiedler Conducts MacDowell Club Chorus in Boston

BOSTON.—On February 3, the MacDowell Club Chorus gave their first concert of the season at Brown Hall, in the New England Conservatory of Music building. This chorus is composed of sixty women's voices. The program included works by Handel, a six-voice canon by Beethoven, and songs from Ossian's Fingal, assisted by Messrs. McDonald and B. Valkenier of the Boston Symphony Orchestra. The hall was filled to capacity and Mr. Fiedler and the chorus were received enthusiastically. R. B.

Civic Concert Service Reports Gains in Membership

O. O. Bottorff, vice-president and general manager of the Civic Concert Service, recently spoke of the present development and auguries for the future of his organization.

"The 1936-37 season is the most outstanding in the sixteen years of the Civic Concert Service, Inc. Many factors have contributed. The percentage of new Civic Music Associations is greater than in any previous year. Among the new organizations are: Steubenville, Ohio; Galveston, Waco, Laredo, Amarillo, and Harlingen, Tex.; Gainesville, Fla.; Coffeyville, Salina, and Leavenworth, Kan.; Spartanburg, S. C.; Anderson, Ind.; Jackson, Miss.; and several cities in the northwest, among them Logan, Utah; Baker, Oregon and Lewiston, Idaho.

"Three years ago a membership which taxed the capacity of the local auditorium was a goal to be dreamed of; today more than twenty per cent of the associations have completely closed memberships and have established long waiting lists. Associations are presenting the greatest courses in their C. M. A. histories, and many of the cities have functioned for over ten years. During the membership weeks in the spring and fall of 1936, noteworthy gains were made. Most notable, perhaps, is the fact that every Civic Music Association gained in membership. More concerts are being presented under the Civic Music banner this year than ever before, and C. M. A. courses include the greatest names in the concert world.

"During January the annual field conference of the Civic Concert Service was held in New York City. The meetings were presided over by George Engles, president of the Civic Concert Service, Inc., myself and D. L. Cornetet, assistant manger in charge of the Western Division and the Chicago office.

(Photo by Fernand de Gueldre.)

O. O. BOTTORFF

"At the conferences the representatives and executive forces exchanged ideas and experiences; new artistic attractions were discussed, and plans were made for the coming season. Several new representatives have been added to the field staff to take care of the increasing number of new associations. Immediately after the final meeting, the representatives went into their territories because of the unusually early bookings of membership weeks."

Mr. Bottorff feels that the coming season, 1937-38, will see an even greater development and extension of the Civic Music Plan. He anticipates that in every way it will surpass the 1936-37 season. R. S.

Serkin Soloist in Philadelphia Beethoven List

PHILADELPHIA.—Rudolph Serkin, pianist, came to Philadelphia as soloist for the Philadelphia Orchestra concerts, of February 12 and 13, played the powerful Emperor Concerto of Beethoven, and completely conquered his audience. Such playing is rarely heard, for Mr. Serkin had a vitality in his playing which transcended even his colossal technic, beautiful tone, and sincere, musicianly interpretation. The large audience was virtually spellbound during his superb performance and broke into spontaneous applause at the close, recalling Mr. Serkin many times.

The first part of the program consisted of the Prometheus Overture and the symphony (No. 4) in B flat. To both of these Eugene Ormandy gave a detailed and pleasing reading. M. M. C.

Bartlett and Robertson in Toledo Program

TOLEDO, O.—An altogether satisfying two piano recital was given in the Peristyle of the Museum of Art by Ethel Bartlett and Rae Robertson on February 10. The dignified composure of these artists on the stage was in itself something for concert-goers to remember with pleasure, but that joined with their genuinely fine musicianship made their program doubly interesting. The program presented compositions rarely heard in an ordinary recital; among these was the outstanding performance of the Brahms Variations on a Theme of Haydn, St. Anthony Choral. During the second half of the concert the novelty to most of the audience was the Castelnuovo-Tedesco suite, Alt Wien. The large audience lingered as long as encores were offered. A. McL. T.

Music Education Conference for New York

A Music Education Conference (Dr. Ernest G. Hesser, chairman) will be held on March 6 in the auditorium of the School of Education Building of New York University. There are two sessions, morning and afternoon.

Bloch's Sacred Service Impresses Paris

Synagogue Score Given French Premiere—Many New Works—Ballet and Restorations Hold Opera Boards

PARIS.—The outstanding work, not only of the past period, but of a long time, is certainly Ernest Bloch's sacred service, Avodath Hakodech, which enjoyed its first hearing in France, in the rue de la Victoire Syngagogue, on January 26. As the composition had somewhat of an international career before striking this enlightened burg, the present minutes of proceedings can safely dispense with a detailed analysis of it and, without transition, report its success. The large audience was deeply moved. The performers of the opus, also of Rite by Bloch, and four choruses by Salomon Rossi, were Ernest Bloch, conducting the Colonne Orchestra; Joseph Blumberg, baritone; Robert Franc, bass; the Amicitia and Mizmor choirs.

OTHER NEW MUSIC

The Triptyque Society gave works of Kowansky (Elégie), Hazard (La Venue de l'Hiver), Jean Vuillermoz (Trois Chants de la Renaissance), Klingsor (Chanson du Vieil Amour) and Langlais (nocturne danse). La Spirale sponsored pieces by Jehan Alain (suite for organ), Jules Le Fèbvre (prelude, aria et final), Langlais (Hommage à Francesco Landino), Daniel Lesur (five hymns) and André Fleury (two movements).

The Association Amicale, Ecole Normale, gave the following: Lennox Berkeley (Deux Poèmes de Pindare), Aaron Copland (Trois Motets), Roland Bourdariat (Trois Cantiques), Antoni Xzalowski (third string quartet), Markevitch (Déployez-vous d'un vol adorable), Leo Préger (Prélude, Motets) and Jean Françaix (serenade for twelve instruments).

The Philharmonic Orchestra, conducted by Charles Munch, premiered piano concerto by Jean Françaix (author at the piano); Pastorale Maritime, by Julie Reisserova and a stunningly brilliant Rapsodie Flamande, based on folk tunes, by Roussel; Pasdeloup Orchestra, led by Fausto Magnani, programmed Four Basque Dances, by Raoul Laparra; Orchestre Symphonique de Paris, under Georg Zaslawsky, did Jean Rivier's Paysage pour une Jeanne d'Arc à Domrémy. At this concert Jan Smerterlin was enthusiastically received for his reading of the concerto in B flat (Mozart) and a group of Chopin.

MORE ADVENTURES

The Lener Quartet gave two highly appreciated all-Mozart Programs; Edwin Fischer and Nikolai Orloff, pianists, did recitals; Henriette Renié and her harp sextet made one of their enjoyable appearances in Salle Erard; a quartet concert featuring compositions of Ivan Wyschnegradsky, presented by José Bruyr, lecturer, took place in Salle Chopin; and the Strasbourg Cathedral Choir, directed by Abbé Hoch, filled Notre-Dame with the strains of Van Berchem, Josquin des Pres, Palestrina, Victoria Bruckner, Liszt, and others.

Added to which the Grand Opéra has produced the charming L'Amour Trahi, ballet in one act, libretto by Louis Laloy, music from Albeniz, adapted by Manuel Infante; and has restored Monna Vanna, by Henry Février, Vanni Marcoux in the principal part. The Opéra-Comique has dusted off Le Roi Malgré Lui, by Chabrier.

IRVING SCHWERKÉ.

Marcella Geon Presents Opera Cycle

Marcella Geon has begun her Wagner Opera Cycle, at her Sherman Square studio in New York, lectures which precede each performance of the Ring at the Metropolitan Opera. The Siegfried program was given on February 19. Miss Geon, assisted by soloists, reviewed and clarified the music drama, linking the action of the story to the motives in the score.

With Mary Louise Inevli as Erda, Hans Melzer as Wotan and Frieda Volkert, Gladys and Mabel Thompson as Rhinemaidens, Das Rheingold was the subject on February 8. Miss Geon also gave this production at the Woman's Club, Ridgewood, N. J., January 20. On February 5, Miss Geon's presentation of Die Walküre was heard in Ridgewood, with Christine Mond, Roger Lockwood and Philip Whitfield as soloists. On February 4 Miss Geon presented a conversational concert on Aida for the Morning Choral of Brooklyn.

Unfamiliar Cantata Conducted In Helsingfors by Composer

Järnefelt Also Leads Beethoven's Seventh—Seidel, Bustabo, Thibaud Shine in Violin Recitals—Arthur Rubinstein and Ignaz Friedman Show Keyboard Art

HELSINGFORS.—The eighth of the Symphony Orchestra concerts was conducted by Armas Järnefelt. On the program were Beethoven's seventh symphony and Järnefelt's cantata for orchestra, choir and soloists. Irja Aholainen, soprano, and Oiva Soini, baritone (both from the National Opera) were soloists. The cantata presented exceptional interest as a composition scarcely known to the public.

At the preceding concerts led by Georg Schneevoigt, compositions by Beethoven (Eroica), Sibelius (fifth symphony), Liszt, Karjanus, Strauss, Bach-Elgar, Lafone, Madetoja and Holst were heard. The fifth concert, conducted by Simon Pergament-Parmet, presented for the first time in Finland, Bach's toccata in C major, arranged for orchestra by Weiner, and the Kreutzstab Cantata, with the participation of Yrjö Ikonen (our most popular bass) and the Kilven Kuoro Chorus.

Early in the season Toscha Seidel's brilliant interpretation of the Tschaikowsky Violin Concerto excited general admiration. Guila Bustabo, violinist, who played here for the first time and produced the Sibelius Concerto, had exceptional success. Arthur Rubinstein played the popular C minor Piano Concerto of Rachmaninoff. Arvo Hannihainen, concertmaster of the orchestra, and Yrjö Selin, first cellist, did Brahms' seldom-heard double concerto. Pia Ravenna, coloratura from the National Opera in Helsingfors, was applauded in the difficult Zerbinetta aria from Ariadna auf Naxos by Strauss.

RECITALS

During the autumn season we became acquainted with not a few prominent foreign soloists—chiefly violinists.

Toscha Seidel gave two splendid recitals, warmly received by large audiences. Guila Bustabo also offered two recitals. The beautiful and poetical Franck, and Spanish Symphony by Lalo (Witkovsky from Stockholm accompanied) deeply impressed the listeners. Tamas Magyar, young Hungarian violinist here for the first time, played the Glazounoff concerto and the modernistic Ruralia Hungarica by Dohnanyi, with complete technical success. Jacques Thibaud, who, together with his accompanist Tasso Jańoupulo, has visited Helsingfors many times and is a great favorite here, won his wonted success. What new thing can one say about his charming and elegant interpretation of Mozart and his masterful understanding of Beethoven?

Arthur Rubinstein captivated his audience with the richness of his resources. As local novelties he presented Villa Lobos' Prole de Bébé, Prokofieff's Suggestions Diabolique, and the Bach-d'Albert F major toccata. Ignaz Friedman played Haydn, Handel, Chopin, Beethoven, Scriabin and Debussy.

An exceedingly interesting concert was given by Lisbet Sanders (soprano), the program consisting of Dutch, English, French, Italian, Hebrew, German and Swedish folksongs. Her voice and lively temperament, as well as her highly artistic interpretation of both humorous and dramatic songs, produced an unusual success.

The Dresden String Quartet gave a series of concerts presenting works of Mozart, Beethoven, Schubert, Smetana and Sibelius.

NATIVE ARTISTS

Among the young native instrumentalists who have recently been heard, especial attention was given to violinist Anja Ignatius, who, with the popular pianist, Ernst Linko, played Tartini (Devil's Trill), Bach (G minor sonata) Sibelius (concerto). Piano recitals by Maire Halava, Kaisa Arjava, and Konstantin v. Schoultz were also appreciated. Organist Venni Kuosma presented an interesting concert at Micale Agricola Church, his principal number being concerto in A minor by Bossi. Toivo Haapanen (first conductor of the Finland Radio Orchestra) conducted and helped greatly in the thoroughly impressive delivery. ILJA BUSCH.

Dusolina Giannini Soloist with Houston Orchestra

HOUSTON, TEX.—Four of the most active weeks, musically speaking, in the memory of the hoariest veterans among Houston's Symphony Orchestra members have just ended. In these four weeks the orchestra has established a new record, playing to near-capacity audience. Two regular concerts, one Sunday Pop concert and two Young Peoples' Concerts have been offered.

At the regular concert on February 8, Dusolina Giannini, dramatic soprano of the Metropolitan Opera Company, was the guest artist with the Houston Orchestra. She chose a remarkable group of four arias; Vissi d'Arte from Tosca, Connais tu le pays from Mignon, Pace, Pace from La Forza del Destino and Dich Theure Halle from Tannhäuser. This was Giannini's first Houston appearance and she scored one of the greatest triumphs ever rung by any "first time" artist here.

In the Rimsky-Korsakoff Scheherazade the orchestra did marvelous work under the efficient direction of Conductor Ernest Hoffmann.

The recreation department of music of the City of Houston had as their guest Dr. Augustus D. Zanzig, director of the music service of the National Recreation Association, New York, who conducted classes in music here from February 8 to 20.

Lima Beans, a scherzo-play with words by Alfred Kreymborg and music by Carl Venth, was presented in the Junior League Building on February 9 by the Current Literature Club. The play was the prize-winning composition submitted by Texas artists in the annual contest sponsored by the Composers Club of San Antonio in 1930. The soloists were Mrs. Barney T. Smith, soprano, and Carl Roberts. K. B. M.

Washington Approves Notable Offerings

Recitals by Flagstad, Iturbi, Prokofieff and Echaniz Appeal—Saminsky Leads His Work—Greenlees Sings with Orchestra

WASHINGTON, D. C.—On February 7 Mrs. Dorothea Hodgkins Dorsey presented Jose Iturbi in a recital of familiar piano music. The program opened with the F major sonata by Mozart, which was played with exquisite shading and delicate refinement. The clarity of which Mr. Iturbi is capable was occasionally destroyed in the Chromatic Fantasy and Fugue of Bach by an over-use of the pedal. A Chopin group followed. Concluding the program were several modern Spanish compositions by Albeniz and Granados. Here, Mr. Iturbi seemed to be in his exact element and dashed them off with a fire and impetuousness characteristic of the Latin temperament. In the few years of his performances in Washington, Mr. Iturbi has attracted a tremendous following that always extends him an ovation.

FLAGSTAD IN RECITAL

Kirsten Flagstad, soprano, offered a varied program in Constitution Hall on February 16 under the presentation of Mrs. Dorsey. Mme. Flagstad displayed superb production and accurate adherence to pitch in all she sang. Her dramatic and tenderly lyric qualities were adequately revealed in several Grieg and Wagner compositions. In a group of songs sung in English—Spendthrift (Ernest Charles) and Love Went A-riding (Frank Bridge)—Mme. Flagstad's diction was perfect. Only occasionally were there places where the artist's tone sounded slightly forced. Edwin McArthur played exquisite accompaniments from memory.

GREENLEES WITH NATIONAL ORCHESTRA

On February 14, the National Symphony Orchestra (Hans Kindler, conductor) began its concert with a calm and idyllic Organ Pastorale (Bach); then offering the Brandenburg Concerto in F (Bach). This was superbly performed, Dr. Kindler contrasting the three movements in an effective manner. Next, heard for the first time in Washington was the Kindertotenlieder (Mahler) with Loudon Greenlees, baritone, as soloist. This work, with its tender haunting melodies, was touching in its pathos and warmth. The five songs were sung by Mr. Greenlees without interruption and most successfully. The afternoon was climaxed with a magnificent reading of Le Divin Poeme (Scriabin) in which the acme of emotional appeal was in Dr. Kindler's interpretation.

SAMINSKY CONDUCTS HIS PUEBLO

The second symphony concert of the week, an all-American program marked by three world premieres, was performed on February 17. Due to Dr. Kindler's sudden illness, Lazare Saminsky conducted his own Pueblo, A Moon Epic. It is an atonal but well-scored two-movement work, depicting first the Indians' sense of restlessness at being shut up in tents for the winter, and second, his joy at the coming of spring and the liberation from his confinement. The remainder of the program was conducted by Francis Garzia, a member of the orchestra. Mr. Garzia first offered Deep Forest by Mabel Daniels, a delightful short piece depicting atmospheric woodland, and scored with facility. The composer, who was present, acknowledged the applause graciously. Then Everett Stevens, young Washington composer-pianist, appeared as soloist, playing his concerto in F sharp minor, a composition showing decided individuality and style. The program closed with the Berkie Symphony written by Dean Shure, Washington composer. Dr. Kindler, always a staunch friend of the American composer, arranged the program in accordance with his policy to give his audiences opportunity to hear outstanding works of today's native musicians, as well as the established musical masterpieces. All-American programs have been features of seasons since the inception of the orchestra, and each year are eagerly anticipated by the audience.

DOROTHEA LAWRENCE, soprano, gave a recital in Steinway Hall, New York, on February 9, singing excerpts from Faust in costume, and songs by Schubert and English and American composers, with Nils Nelson as solo-pianist and accompanist. (Photo by Vandamm Studio.)

ECHANIZ'S PIANO LIST

Jose Echaniz, pianist, was presented by Beren-Brook Management in the Willard Hotel Ballroom on February 15. Mr. Echaniz played a lengthy program that included Bach, Beethoven, Chopin, Debussy, Prokofieff, De Falla, Albeniz, and Liszt. Mr. Echaniz was effective in his playing of the moderns, particularly the Spanish numbers, displaying an unlimited amount of vitality and *bravura*. The artist was warmly received.

PROKOFIEFF IN OWN WORKS

On February 8, the Union of Soviet Republics presented to a distinguished audience Serge Prokofieff in a program of his own compositions. The musicale was attended by diplomats, Congressional members and prominent society patrons. Mr. Prokofieff included in his program, the excerpts from his newest opera Romeo and Juliet, played from the manuscript. G. E.

Rudolph Reuter in Cincinnati

For the fifth time, Rudolph Reuter appeared for Cincinnatians on January 3, when he participated in a chamber music program with the Philharmonic String Quartet of Chicago. He has played at various times for the Cincinnati Chamber Music Association.

Mr. Reuter recently concluded a Western tour which included re-engagements in Tucson, Albuquerque and Amarillo. He will play again in Albuquerque and Tucson next season. He was heard in Naperville in November and later was engaged to go to Danville, Ill., for a re-engagement.

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(*Continued from page* 5)

fects were due apparently to improper breath support. Her lower tones often lost all musical qualities, becoming *parlando* in expression; and her highest notes were not only off-pitch but strident. Miss Cigna acted the part satisfactorily, but without that subtle dignity of bearing so necessary for an authentic delineation of Norma.

Bruna Castagna was an excellent Adalgisa, justly rewarded by the large audience. Her voice encompassed the arias of her role with facility; her enunciation was meticulous; and her playing of the part had ease and sincerity. Giovanni Martinelli, handsome in his elaborate costume of the Roman Proconsul, offered a performance that was superb in style and vocal expression. The role is not a particularly grateful one, but Mr. Martinelli's presentation of it had such perfection that he made it outstanding, and was so acknowledged by his hearers. Excellent also was Ezio Pinza's Oroveso, sung mellifluously and acted with suavity. The two minor parts were creditably characterized by Miss Votipka and Mr. Paltrinieri.

Ettore Panizza provided an orchestral background for this performance that enhanced the production; the chorus, well-trained by Fausto Cleva, sang eloquently and with precision. The production staged by Desire Defrere is one of the best jobs he has done at the Metropolitan.

CARMEN, FEBRUARY 15

Rosa Ponselle once more garnered heavy applause for her singing of the title role in Carmen on Monday night. Miss Ponselle gave a spirited dramatic portrayal, and looked appropriately dark, lovely and dangerous. Hilda Burke's crystalline tones were well set forth in the part of Micaela, and she made a graceful appearance. René Maison (Don Jose) provided an ardent and artistic vocal display, and acted with finesse. Ezio Pinza is an ideal Toreador, histrionically facile and tonally proficient. Among the lesser characters, Helen Olheim and Thelma Votipka were outstanding, and others were George Cehanovsky, Giordano Paltrinieri, Louis D'Angelo, and Wilfred Engelman. Gennaro Papi held the stick, and light fantastic interludes were tripped by the American Ballet.

DIE WALKÜRE, FEBRUARY 17 (MATINEE)

Repetition of Die Walküre brought Kirsten Flagstad as Brünnhilde, the Norwegian soprano, singing and acting with overpowering dramatic instinct. Elisabeth Rethberg was the Sieglinde, and she sang with the beauty of voice consonant with her reputation. Karin Branzell sang Fricka, offering a superb vocal interpretation of the part, and acting excellently. Lauritz Melchior's Siegmund was effervescent with youthful ardor, his Spring Song being sung eloquently. Emanuel List was the familiar Hunding, and Friedrich Schorr a heroic Wotan. The eight Valkyries were Mmes. Manski, Votipka, Jessner, Browning, Petina, Doe, Olheim and Kaskas. Artur Bodanzky was the conductor. An overflow house attended.

RIGOLETTO, FEBRUARY 17

The American debut of John Brownlee, Australian baritone, in the title role was a feature of Wednesday night's Rigoletto. In Brownlee, the Metropolitan has acquired an experienced artist with good European traditions. It was a pleasure to hear his fresh, expressive voice, lyrical in quality and watch his capable enactment of the sinister role. Josephine Antoine, young American soprano, was the Gilda, giving an appealing characterization even if her voice at times is light for the taxing part. Frederick Jagel gave fine vocal breadth and warmth to his singing as the Duke, though he is not the most debonair protagonist of that heart-breaker. Helen Olheim's Maddalena was arch and richly voluptuous in tone. Chase Baromeo, with his excellent vocal resources, made much of Sparafucile. Others heard were Norman Cordon (Monterone), Thelma Votipka (Giovanna), George Cehanovsky (Marullo), Angelo Bada (Borsa), Wilfred Engelman (Ceprano), Charlotte Symons (Countess) and Lucielle Browning (Page). The choral and orchestral contribution was superior, with Ettore Panizza conducting judiciously.

LA GIOCONDA, FEBRUARY 18

Restored after a season's absence from the Metropolitan stage, Ponchielli's La Gioconda reappeared on Thursday night. Gina Cigna took the part of the ill-fated street singer, shedding vocal effulgence on the character and acting with restraint and poignancy. Bruna Castagna brought her warm and colorful voice and vivid dramatic ability to the role of Laura. Giovanni Martinelli repeated earlier successes as Enzo. He gave a glorious exposition of the Cielo e mar, and received long applause. Doris Doe, replacing Anna Kaskas, sang beautifully as La Cieca. Carlo Morelli (Barnaba) and Virgilio Lazzari (Alvise Badoera) represented the darker powers of the plot, and others in the cast were Wilfred Engelman, Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor. The conductor, Ettore Panizza, was called before the curtain to receive the appreciation of the audience for his excellent control of the performance; the American Ballet offered a creditable terpsichorean reading of the Dance of the Hours; and the audience was large and highly enthusiastic.

TRISTAN AND ISOLDE, FEBRUARY 19

For the fifth time this season, Tristan and Isolde enthralled a sold-out Metropolitan, with the hearers giving clamorous approbation between the acts and at the end of the opera.

Familiar though they are in those roles, the artists of the cast registered again with a performance of stirring effect, and the same may be said for Conductor Bodansky and his orchestra.

Flagstad's Isolde and Melchior's Tristan represent a sky-high peak of vocalism and acting. Ludwig Hofmann's King Marke has full dignity and tonal volume. Julius Huehn now makes his Kurvenal portrayal a truly affecting experience.

Karin Branzell, long a famous Brangäne at the Metropolitan, did the part (first time this season) with her wonted intensity, authority and beauty of voice.

DAS RHEINGOLD, FEBRUARY 20

Running concurrently with the afternoon Wagner Ring Cycle performances, the evening series began last week, attended by an immense and absorbed Saturday crowd of auditors for whom Das Rheingold unfolded its fascinating prelude story and wealth of lovely music.

There was only one change in cast from the previous investiture, the newcomer being Kathryn Meisle, who furnished an impressive version of Erda, sung warmly and with keen appreciation of text values. Artur Bodanzky conducted, had splendid results from his orchestra, and kept a firm hand over the vocal ensemble consisting of Friedrich Schorr as Wotan; Gertrud Ruenger as Fricka; Eduard Habich as Alberich; Karl Laufkoetter as Mime; Rene Maison as Loge; Ludwig Hofmann as Fasolt; Emanuel List as Fafner; Dorothee Manski as Freia; Julius Huehn as Donner; Hans Clemens as Froh, and Stella Andreva, Irra Petina and Doris Doe as the Rhine-Maidens.

SUNDAY NIGHT CONCERT

The Sunday night concert at the Metropolitan proved to be one of special interest. Singers included Charlotte Symons, Bruna Castagna, Gina Cigna, Virgilio Lazzari, George Cehanovsky, Mario Chamlee, and John Brownlee. The cast of Act II of the Barber of Seville added Stella Andreva, Thelma Votipka. Pompilio Malatesta, and Giordano Paltrinieri. All members of the evening's cast were enthusiastically received. Wilfred Pelletier conducted.

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Rudloph Reuter (special engagement).

Voice—Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox, John T. Read.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Stella Roberts, Henry Sopkin.

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NEW YORK CONCERTS

FEBRUARY 15

Alexander Brailowsky Expectantly the usual large Carnegie Hall audience awaited this first New York appearance of the season by Brailowsky. The reserved but dynamic Russian pianist, preluding his numbers with his usual improvisational bits (a nervous habit?), "warmed up" with the Friedemann Bach concerto in D minor, supposed to have been taken from a Vivaldi work. Its resonant opening chords, fugue section, *largo* and finale were done with individual breadth and clarity. Then the light Rondo favori of Hummel was played with delightful crispness and virtuosity. Schumann's Carnaval, with its whimsical tone-pictures, was set forth with brilliant variety of coloring and tonal witchery. There was a marked ovation after this work and after the technically impressive reading of twelve Chopin etudes, a remarkable achievement in sustained romantic coloring and modelling of melodic line, no less than of digital celerity and innate musicianship. After the intermission the program continued with Rachmaninoff's prelude in G major; Debussy's L'Isle Joyeuse; a Fauré impromptu; and Liszt's familiar sixth rhapsody. To even the most hackneyed pages, Brailowsky brought a contagious ardor and intensity, and he was rewarded with long and fervent applause, many encores being granted.

Ottille Schillig The mezzo-soprano tones of Ottille Schillig were the attraction at Town Hall on Monday night. With Coenraad V. Bos furnishing adept support at the piano, Miss Schillig proffered a list which began with three numbers by Gluck (exhibiting her skill in classic style); and continued with Schubert and Beethoven items (she also did well in this medium); French excerpts by Franck, Rhené-Baton, Laparra, Cui and Debussy (an intriguing group of contrasted vocal miniatures); and, in English, an assortment ranging through Lullaby (Lord Berners), To One Away (Rihm), A Memory (Fairchild), Rain (Curran) and Rondell of Spring (Frank Bibb). There was a good-sized audience, who showed appreciation of Miss Schillig's pleasing and cultivated art.

Grace Hofheimer In a recital at Steinway Hall, Grace Hofheimer, New York pianist and teacher, played a substantial list ranging through the classic and Romantic eras, with one representation of present day. She began with Bach's prelude and fugue in A minor, transcribed by Liszt; proceeded to Beethoven's Waldstein Sonata; then to a group of Brahms and Chopin, and concluded with Tcherepnine's Three Pieces without Title and the Schumann toccata (op. 7). Traditional interpretative qualities marked her reading of these works. There was technical solidity in her performances, grasp of form and musical feeling. It was only in the rarer attributes of glamorous, poetic playing that a lack of variety in tonal coloring and imaginative treatment detracted from the ultimate brilliance of her pianistic work. On the whole, it was a highly successful recital by a mature artist. The audience was warmly responsive and recalled the pianist repeatedly.

FEBRUARY 16

Philadelphia Orchestra All-Russian was the program played at Carnegie Hall by the Philadelphia Orchestra under Eugene Ormandy. The evening brought forth a new symphony by a twenty-four year old composer, Tikhon Khrennikoff; Stravinsky's Firebird Suite; and Moussorgsky's Pictures at an Exhibition, in a new orchestral dress by Lucien Cailliet.

Khrennikoff's work and that of Cailliet were "first times" in New York. The symphony had been American-premiered by Stokowski last November in Philadelphia.

It is a smoothly-wrought composition, conservative in form, and large in content, with only a few pages of harmonies radical enough to be considered musically Leftist. There are melodies traceable easily through development adeptly orchestrated. The whole opus, which was well received by the audience, points to a creator sincere and talented, whose expression may be able to reach an individuality as yet only suggested.

Ormandy gave the novelty a warm-blooded reading, with the orchestra contributing polished playing and rich tone.

Brilliance and piquancy distinguished the performance of Stravinsky's always popular Firebird excerpts.

The Moussorgsky piano pieces, already transcribed effectively by Ravel, really needed no new version, but the one by Cailliet (who is known for similar orchestral treatment of Bach) is nevertheless worth hearing, for several of the episodes have a little more typical Moussorgskian atmosphere than is published by Ravel's rather playful treatment.

Choir of the Pius X School Another program of early Catholic Church music was given in Town Hall on Tuesday night by the choir of the Pius X School of Liturgical Music. Julia Sampson is conductor of the group of sixty female choristers, who, dressed in white robes, made a dignified and pleasing picture on the stage. The recital was drawn from the treasury of Gregorian Chant, and from traditional passages of dates as early as the end of the eleventh century. Palestrina, De Lassus, Josquin des Pres were among the identified composers. The performances were of exquisite beauty, restrained and modeled along the appropriate formal lines, for this choir is meticulously trained. Achille Bragers was the organist, with Catherine Carroll at a second organ. Mr. Bragers replaced Miss Sampson on the podium for some of the numbers.

FEBRUARY 17

Benjamin de Loache The resonant baritone voice of Benjamin de Loache was heard in Town Hall recital in a carefully chosen and splendidly executed program. His is a voice of ample volume and is under full control in all points of his register in both *forte* and *pianissimo* singing. His placement is excellent, and makes the most of a not too extensive range. He phrases with finesse, and he invariably has the breath support to carry out his intentions. Mr. de Loache's personality is best suited to the Lieder and the Negro spiritual type of music, and in such songs as Lord, I Done Gone, the Schubert and Hugo Wolf Lieder he earned deserved and hearty applause. A new song, Bessie Bobtail, of whimsical character, by Samuel Barber, and XX Century by John Duke, he was forced to repeat. Accompaniments of supreme excellence were provided by Edwin McArthur.

Lanny Ross Earlier this season Lanny Ross, tenor, gave his first New York recital in Town Hall; on Wednesday night the singer presented a sequel, by popular request, and the larger reaches of Carnegie Hall were required to accommodate the audience. Mr. Ross displayed his clear, excellently projected voice in early Italian songs by Stradella, Durante and Caccini and an aria from Mozart's Don Giovanni; a group in French by Messager, Laparra, Duparc and Bemberg; in German by Cornelius, Mahler, Jensen and Grieg; and in English-items of Granville Bantock, Liza Lehmann and Roger Quilter and Three Irish Country Songs arranged by Herbert Hughes. The singer's tones are of fine texture and his range is fairly wide and negotiated with with ease. Mr. Ross's audience showed keen delight in his singing, applauding with zeal. Walter Golde was the artistic accompanist.

Yeichi Nimura and Lisan Kay This Town Hall Endowment Series program was given by the dancer, Yeichi Nimura, and his partner, Lisan Kay. The creation of the dances proper was the work of Nimura himself, and set to accompaniment by Glazounoff, Strickland, Chopin and Chabrier. The working out of the forms is traditional, but Nimura strives and succeeds in injecting brilliant color into body movments. The stage presence of the pair is vivid and commanding, and draws attention to the precision of attack, the agility, the strength in *sostenuto* movement, which is characteristic of their art. It is, on the whole, a spectacular and not a quieting art, in which the observer's mind is drawn to the philosophy of life, throbbingly portrayed. An example is The Earth Is a Drum, with gong accompaniment, in which the dancer strives to be in accord with the earth's mystery, but is in the end defeated. It was an exciting evening, judging by the applause given the artists. Hubert Carling played unobtrusive and harmonious piano accompaniments.

CREIGHTON ALLEN,

pianist, gave the first of a series of three New York recitals in Steinway Hall on February 19. The others are on March 12 and 26.

FEBRUARY 18

Philharmonic Orchestra Carlos Chavez, the conducting guest from Mexico, led a varied list at this Philharmonic Orchestra concert (with Friday afternoon repetition) and an evening audience gave every sign of approving his art and his personality. Both after separate works and at the conclusion of the program, the applause assured Chavez that his visit to New York was undeniably successful.

Mozart's Jupiter Smyphony began the concert, and had a clear and musical reading, even though the impression left by the first movement—one of the composer's most rugged pieces of writing—was just a bit too "soft." However, the rest of the opus carried out his intentions admirably, the slow section being especially appealing in interpretation.

Again Chavez showed himself ideally in sympathy with Debussy, and made lovely matter of La Mer, revealing its surging flow, poetry and passion, and obtaining a high measure of response from the players, in tone and technical flexibility.

Humor, spirit, and warm coloring were in three dances from De Falla's Three Cornered Hat and the fourth act orchestral interlude (following the first scene) from Moussorgsky's Khovantchina.

Chavez' own Sinfonia India closed the evening and once more confirmed the fact that he is a composer of seriousness and skill. The score utilizes authentic airs found in the music of Indian tribes in Northwestern Mexico, airs characteristic and lending themselves well to the treatment they receive in the Chavez pages. The developments are solid yet facile, with harmonic and instrumental idioms of today. The short composition (twelve minutes or so) had a most favorable reception from the auditors.

FEBRUARY 19

Ruth Posselt Unusual program content marked the recital of Ruth Posselt, young American violinist, given with Harry Kaufman as assisting pianist in

Bilstin

Elzin

"Master of his instrument." —New York Times

Arnoux

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"Unusual ability in handling difficult instrument."—Hudson Dispatch

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Pavane .....*Lute*.....THOMAS SIMPSON 1570
Le Rosier ....*Recorder*....J. J. ROUSSEAU XVIII
Musette .....*and Harp*.....ANONYMOUS XVIII

II

Troubadours, Trouveres— (XIIth and XIIIth Centuries)

Quant l'herba.....BERNARD DE VENTADOUR
It was in May.....MONOT D'ARRAS
Crusade song.....GUYOT DE DIJON
A l'Entrade.....ANONYMOUS XIITH CENTURY
Voice, Lute, Harp

III

Suite

Prelude—Menuet—Plainte—Napolitaine CAIX D'HERVELLOIS 1676
Viole de Gambe and Harp

IV

Douce Maitresse.....GUILLAUME COSTELEY, XVITH CENTURY
Ungrateful Shepherdess.....ANONYMOUS, XVIITH CENTURY
Aria from Les Fetes Venitiennes....CAMPRA, XVIIITH CENTURY
Aria from Sancho Panca.....PHILIDOR, XVIIITH CENTURY
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FOR the convenience of readers, the final page of the Musical Courier each week contains an index of musical artists, ensembles, schools, teachers, publishers and others represented in the advertising columns of that issue. It is a professional directory containing a larger representation than is offered by any other publication in this field.

Town Hall. Miss Posselt, heard earlier this season as soloist with the Boston Symphony Orchestra, began her program unconventionally with Fauré's sonata for violin and piano (op. 13), a refined, melodious score that leans rather heavily on Franck but is marked by taste and sincerity. She and Mr. Kaufman cooperated successfully in its performance, playing with warmth, intensity and meticulous attention to detail. A newly descovered concerto in A major attributed to Tartini, in an arrangement by Ondricek, came next — music of quaint, dance-like charm, done eloquently (especially in the noble *andante*), if not with quite all the grace and restraint that music of the period asks. First New York hearings of a sonata by Michael Gnessin brought a work of tuneful qualities, whose modernity consisted in some mild rhythmic aberrations. In this and three short novelties by Bogatyrjow, Koljadə and Meytus, present-day Soviet composers, Miss Posselt was most impressive in her vibrant *cantilena* playing, while in the Minute Caprice of Rode-Thibaud and Sarasate's Sérénade Andalouse, she gave evidence of her virtuosic attainments. The audience was extremely warm in its approval, and encores were granted.

Creighton Allen American composers were represented by MacDowell's Sonata Tragica and Griffes' The White Peacock and his scherzo (op. 6) in Creighton Allen's concert at Steinway Hall. The grandeur of the sonata was fully exemplified by his interpretation, especially in the *largo* movement. His conception of The White Peacock was also convincing. In Beethoven's Sonata Pathetique, the urge for display (or was it nervousness?) prompted Mr. Allen to hurry the first and last movements unduly, resulting in blurring of the melodic outline. But the beautiful tone disclosed in the *adagio* impressed one favorably. De Falla's Danse Rituelle Du Feu and Liszt's Liebestraum (No. 2) and Rhapsodie (No. 12) concluded his list of pieces, revealing ample technical equipment. A large audience applauded his offerings enthusiastically.

FEBRUARY 20

Young People's Philharmonic Concert In a program of his favorite type, that of American music, Ernest Schelling conducted the fifth of the Young Folks' series at Carnegie Hall. The majority of the compositions played were having their first performance in New York. The delightful Tom Sawyer overture, by Dubensky, a member of the orchestra, portraying episodes in Tom's life, was conducted by the composer. All the humor and lovability of this favorite American boy was reflected in the music, and to gain his end, the composer used a flowing melodic line, with an orchestration and harmonization suitable to the period of the story.

A descriptive composition, A Negro Parade, conducted by the composer, Stringfield, was more modern in use of instruments, and with its barbaric rhythm was suggestive of the African heritage of the Negro. Beating drums, growing louder as the parade came down the street, dignified as the parade passed through the white folks section, and became less restrained as it neared home ground. Much *spiccato* on the strings, and brass solo calls described vividly an experience shared by the entire audience.

The Singing Lady, in the person of the lovely American soprano, Helen Jepson, sang the Lullaby from Hageman's Caponsacchi, recently created by her. The Lullaby is a charming, lyric, composition, reminiscent of the Italian form, with a recitative and aria. Miss Jepson encored to wild demands by the audience with Hey Diddle Diddle and The Last Rose of Summer with Ernest Schelling at the piano.

Also included on the program was the impressionistic White Peacock of Griffes, colored exquisitely; and the Danza of Carpenter, warm and pulsing in rhythm, making use of piano, xylophone, castanets, and cymbals. But what proved to be some of the most inspiring moments of the concert was the singing of Negro Spirituals by the Glee Club of the Colored Orphan Asylum of Riverdale. The program ended with the Star Spangled Banner, in honor of Washington's and Lincoln's birthdays.

National Orchestral Association Under the direction of Leon Barzin, with the pianistic assistance of Myra Hess and the cooperation of the National Orchestral Association, the second matinee concert was given at Carnegie Hall in the series of five for the benefit of the orchestra's scholarship fund. The programs are dedicated to piano concertos and overtures, by Mozart and Beethoven. For the initial event of the course, Rudolf Serkin officiated at the keyboard.

On the present occasion, Miss Hess played Mozart's D minor concerto, and the C minor by Beethoven. The orchestra contributed Mozart's Magic Flute Overture and Beethoven's Prometheus Overture. Barzin and his young instrumental cohorts gave convincing interpretations to the overtures and excellent accompaniments for the soloist.

Miss Hess never disappoints her hearers in their expectations of that pianist's high art, distinguished by sensitive musicianship and complete command of the keyboard. She made appealing matter of the great Mozart concerto (perhaps that composer's best) with the tender Romanza getting closest to the hearts of the listeners. The player featured also the greater virility and larger emotional scope required by Beethoven. Particularly stimulative were her lively handling of the concluding *rondo* and brilliant delivery of the cadenza (Beethoven's own) in the opening movement. Rousing acclaim rewarded Miss Hess and recalled her for a long series of acknowledgements.

American Guild of Musical Artists Falling into line with other benefit activities to swell the Red Cross fund for relief of sufferers from the recent great river floods, the American Guild of Musical Artists extended generous aid for the cause by instituting a mammoth concert at Carnegie Hall last Saturday evening.

Boxes sold for $250 and the best orchestra seats for $25, with the balconies held at popular prices so that less well-dowered music lovers might have a chance to hear the brilliant array of performers marshalled by the Guild. Unofficial estimates place the realized sum at about $30,000.

Lawrence Tibbett, president of the guild, made an address expressing sympathy for the distressed, and also outlining some of the practical purposes of his organization.

An unusual feature was the playing of the Bach concerto for two violins, Efrem Zimbalist doing his half on the stage, and Jascha Heifetz, who was in Philadelphia, simultaneously furnishing the other violin voice by means of radio broadcast sent into the Carnegie Hall loud-speaker. Despite the nearly one hundred miles which separated the two performers, the ensemble was surprisingly good. Emanuel Bay supplied the piano support on the stage.

Criticism is out of place when music serves as the handmaiden of charity, so let this news article conclude with mention that the kindly solo participants in the long program were (beside those already reported) Mmes. Flagstad, Lehmann, Pons, Rethberg, Swarthout; Messrs. Melchior, Josef Hofmann, Iturbi, Spalding, Zimbalist, Cassado; and (accompanists) Messrs. Vladimir Sokoloff, Kitzinger, Benoist, McArthur, Sandor, Balogh and Wille.

Vivienne Butler and Kenyon Congdon Vivienne Butler, dancer, assisted by Kenyon Congdon, baritone, and a string orchestra, appeared in Town Hall on Saturday evening. In a long and varied list of interpretative dances, Miss Butler showed an apt fancy and many ingenious ideas for the display of her terpsichorean style. One amusing number called Metronome used the second movement of Beethoven's eighth symphony as a basis. The orchestra played smoothly, including several independent offerings. Mr. Congdon, with George Morgan assisting at the piano, sang four Schubert Lieder sensitively and with warm feeling, later adding old Irish numbers, songs by Poldowski, Ravel, Bantock, and Glazounoff, in which his marked vocal cultivation was effectively displayed. The audience was a cordial one.

FEBRUARY 21

Philharmonic Orchestra Carlos Chavez's final appearance this season as conductor of the Philharmonic Orchestra brought hearings of the Bach Brandenburg Concerto (No. 3) in G major; a romantic presentation of the Mozart Jupiter Symphony that did not seem to be in accord with the classic conception of tradition; the most scintillant reading of the three dances from De Falla's The Three-Cornered Hat this reviewer has ever heard and one which provoked ovational applause from the audience; the first New York performance of Deux Esquisses Symphoniques by the modern Spanish composer, Halffter; and a repetition of Mr. Chavez's own Sinfonia India.

The first of Halffter's Deux Esquisses Symphoniques, Paysage mort, is poignant music, weird in thematic outline, atmospheric in orchestral coloring, and so compellingly sincere in its fluent writing that it is intensely moving in effect. Its casts a spell that is inexplicable. The other movement, La Chanson du Lanternier, has as its basis a folksong that is definitely oriental in flavor. This is repeated many times with varied orchestral colorings and is backed and surrounded by constantly shifting rhythmic patterns that are typically Spanish. Halffter has embroidered this theme with absorbingly interesting devices and the work as a whole is exciting and emotionally stimulating. Mr. Chavez read this magnificently and the orchestra played gloriously.

The audience of the afternoon said goodbye to Mr. Chavez with unmistakable regret and showed its enthusiasm for him by prolonged applause.

Roland Hayes Roland Hayes drew a thronging audience to Town Hall on Sunday afternoon, and received the acclaim that was his due for a program of worth, executed with polish and refinement. The opening group comprised a pastorale by Caldara (1670-1736), Bach's Jesu Seelenangst (arr. by Robert Franz) and Handel's setting of Pack, Clouds Away. There followed songs in German by Beethoven and Brahms, the extrait de l'Enfant Prodigue of Debussy, Air Vif (Poulenc), and two songs of Helen Hopekirk. The tenor paid tribute to the tonal creations of his race by including a sequence of four spirituals, set forth as a Triptych On The Life of Christ—with

(*Continued on page 22*)

The child is father to the man, and soon acquires a man's traits and habits. The books he reads, the friends he makes, the music he learns to know and love . . . these quietly fashion the contour of his adult years. . . . The thoughtful parent, aware of what early training means to later life, insists upon a thorough, intelligent approach to the child's musical education. The teacher must be skilled . . . understanding . . . abreast of modern teaching methods. The child must learn with enjoyment and pleasure, and not (for this is a relic of a former day) look upon study as a chore. The piano, finally, must be wisely, carefully chosen. Then, and only then, music will be the rich delight it ought to be . . . the glamourous source of things that are deep and lasting.

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San Carlo Opera Series Popular in Los Angeles

(*Continued from page 5*)

recital at the Auditorium on the Armitage series, February 9, and won her prolonged applause that was not sated by four encores. The sincerity and lack of affectation manifested in her recent appearance with the Philharmonic Orchestra were again revealed, a welcome relief from the writhings indulged in by so many of the violin virtuosi. Her relaxed, quiet posture should be an object lesson to many students. She began with the Pugnani-Kreisler Praeludium and Allegro, continued with the Tartini Sonata in G minor, the Wieniawski D minor concerto, and the Kreisler items inevitable at every violin recital. In conclusion came the Saint-Saëns Rondo Capriccioso. Arthur Balsam provided excellent support at the piano.

Radiana Pazmor Sings

Interesting interpretations of several new and other seldom heard songs were offered by Radiana Pazmor in recital at the Biltmore Music Room on February 11. She proved herself to be an excellent musician, playing her own accompaniments for the bulk of the program. Her voice was not exceptional, but she stressed works of contemporary and progressive values. A particularly fine set of songs were by Henry Eichheim. Mr. Eichheim also played a violin obligato for the singer's opening Bach group which was well accompanied by Mildred Couper at the piano.

Margaret Speaks Appears

Margaret Speaks offered a recital in the Wilshire Ebell Theatre on February 10, and proved herself to be a lyric soprano of both vocal and visual beauty, singing with admirable control and artistry. Songs of the early classical period were by Torelli, Scarlatti, Gluck and Bach, done with crisp clearness. She took full advantage of the greater opportunities for expression in compositions of Rubinstein, Grieg, Marx, Strauss and Brahms. Two admirably interpreted Debussy songs and concluding songs of Hageman, Charles and Speaks were offered. Celius Dougherty officiated capably at the piano.

Carma Lita Maracci made her first dance recital here in two years at the Wilshire-Ebell Theatre on February 15. Her individual characterizations and intriguing art were well received. Antonio Albanese, composer-pianist, played accompaniments for the dancer, including his own compositions.

San Carlo Opera Prospers

Meanwhile, the season of Fortune Gallo's San Carlo Opera Company began February 12 in the Auditorium, under the Behymer management. Madam Butterfly was the opening opera, with Martha and Aida following as the matinee and evening performances on February 13, and La Boheme on February 15.

Of these first four, La Boheme was perhaps the most outstanding, due to the presence of Bianca Saroya and Dimitri Onofrei, as Mimi and Rodolfo. They carried their love story with touching expressiveness, and it was obvious that they took great pleasure in sharing the vocal and histrionic honors that must be evenly divided between them. Their third act duet rose to ardently impassioned heights, and their arias in the first act were beautifully given, winning prolonged ovations for each. Mario Valle, playing an artist on the stage, proved equally an artist in his delineation of the role. Harold Kravitt provided a sound bass. Stefan Kozakevich blended perfectly with the others. These five principals work together with perfect ensemble. Leola Turner was a shrill Musetta, but acted with routined ease. Natale Cervi was humorous in his two characterizations of Benoit and Alcindoro.

Butterfly à la Nippon

No less enjoyable was the opening night, with the Japanese prima donna, Hizi Koyke, making an artistic Butterfly, and Dimitri Onofrei singing a splendid Pinkerton opposite her. Her interpretation was so vivid and so real that the stage settings vanished and the spectator has the impression of looking out upon an actual scene. She makes the character live in all her pathos and tragedy, and the inimitable grace of Nippon flows in every movement. Despite peals of applause for her Un bel di, and other favorite highlights, she did not move to break the spell nor lose the picture until she emerged for curtain calls. Dimitri Onofrei sang Pinkerton in a memorable manner, his resonant tenor ringing with true-toned resonance, even from its bottom to an assured high C. Mario Valle delineated Sharpless with finesse. Charlotte Bruno showed a voice of appealing timbre as Suzuki, carryipg her role skilfully. Francesco Curci injected the element of humor as the marriage broker, while Natale Cervi, Philine Falco and Fausto Bozza completed the cast

Aida and Martha Sung

Bianca Saroya in the title role of Aida sang clear, resonant tones with sweet-throated fullness in every required degree of dynamic shading and received long ovations. She makes her Aida convincing, limning the character without overaction. Opposite her, Aroldo Lindi sang Radames with assured ease and ringing voice. Harold Kravitt was an impressive High Priest and Mostyn Thomas an adequate Amonasro, while Natale Cervi sang the King. Coe Glade made an astonishing appearance as Amneris. She was dressed, or rather, undressed, in a manner suitable for Cleopatra, or for a modern night club, and thoroughly displayed an attractive figure. But her voice was hollow in tone, uneven in production and forced in its upper register. This was regrettable since she possesses a magnificent natural vocal equipment.

The audience displayed an emphatic approval of Martha sung (largely) in English, and the four principals are to be highly commended for their careful attention to enunciation, which rendered their lines audible and understandable. Lucille Meusel as Lady Harriet (Martha) sang with more care than she had displayed on previous appearances here, and showed an excellent voice, sweet-toned and attractive. Her Last Rose of Summer was an emphatic hit. Rolf Gerard displayed a fine and resonant tenor as Lionel. Stefan Kozekevich made a good showing as Plunkett. Charlotte Bruno as Nancy fitted admirably with the other three, and her comedy pantomime with Kozakevich was excellent. Francesco Curci secured some laughs for his amusing antics and humorous lines as the Sheriff.

All the operas achieved plasticity under Carlo Peroni's guiding hand. The ballet was graceful and effective, led by Lydia Arlova and Lucien Prideaux, who achieved some notable choreographic feats.

Rambling Around

The MacDowell Club of Allied Arts of Los Angeles held its annual meeting on February 25 at the Friday Morning Club-house. Mrs. Williams Dellamore presided, with Risser Patty of Hollywood in charge of the program. Artists participating were: Richard Tetley-Kardos, piano; Ruth Holloway, soprano; Lucile Fowler, contralto; Ivan Edwards, tenor; Alexander Hammond, baritone; Phyllis Coatesworth, accompanist. Period songs in costume were given by the singers. Mrs. Hector Geiger gave an address on, The Music of our Great-Great-Grandmothers.

* * *

Merle Armitage announces the following attractions at the Philharmonic Auditorium during April: John Charles Thomas, baritone, April 9; Martha Graham and her dance group, April 16; Horton Dance Group in Salome and newly created dances, April 30.

* * *

The Southern California Festival of the Allied Arts, of which Grace Widney Mabee is general chairman, announces prizes for the contests to be held in April in Los Angeles. Singers and players from any point in the United States may register by April 1 by writing Mrs. Mabee, 1151 South Broadway, Los Angeles, and receiving details of the contests.

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Aletta de Hoyos, soprano of Los Angeles, was guest soloist on February 21 at Santa Barbara, Calif., for the Clerbois Chamber of Music, appearing in costume and singing early Italian songs. Miss de Hoyos sang in a colonial program on February 17 at the Palos Verdes Woman's Club, Palos Verdes, Calif. She has been engaged as soloist at the Palos Verdes Community Church.

* * *

Grace Adams East, trumpet soloist of Berkeley, Calif., appeared on February 4 for the San Francisco Musical Club at the Community Playhouse. Other artists on this program included Alleta Day, pianist; Mildred Knight Griffiith, soprano; Edna Fischer Hall, contralto. Mary Barnard Jacobus, Mrs. John Lawlor and Eva Garcia were the accompanists. Beatrice Anthony is president, and Laura Lundegaard Blickfelt, program chairman of this club.

* * *

Bertha Vaughn, Los Angeles vocal teacher, announces that of her artist singers, Ruth Terry Koechig has returned from a recital tour in Texas and Arizona; Nancy Phillips, Mary Reardon and Lucile English appeared as soloists with the Lyric Club in January; Florence Rubens, Pauline Guthrie and Ruth Terry Koechig are playing in motion pictures at major Hollywood studios; Mary Reardon had recitals at Santa Barbara and Ventura, Calif., and is a staff singer at KHJ. Miss Rubens was a member of the solo cast in the recent Carmen performance at the Los Angeles Shrine Auditorium.

* * *

Lillian Steuber, concert pianist of Los Angeles, gives a recital on March 3 at the Hollywood Woman's Club, and plays on March 22 at Occidental College, Los Angeles.

* * *

Ralph Thomas, voice specialist of Los Angeles, has announced his ninety-first recital program for March 1 at his studio. Juvenile talent will be heard in a recital on March 15.

* * *

The Sutro-Seyler studio of Los Angeles was established in 1922 by Mrs. Ralph C. Sutro as a school of music, dance and drama. With its faculty of artist teachers and occupying its own building, especially designed and equipped for the education of all students from the children, to the mature artist, it draws pupils from Los Angeles, Hollywood, Beverly Hills and Santa Monica. Mrs. Sutro is an alumnus of Washington University, St. Louis, Mo., and before coming to Los Angeles was located at Spokane, Washington, where as vice-president and child welfare chairman of the American Association of University Women, she founded a summer camp for working women and children.

C. D. K.

Hacker Leads Concert In Havana

Also Is Piano Soloist—Elisabeth Schumann Wins Pro Arte Society Success

HAVANA, CUBA.—Our Philharmonic Orchestra, led by William Penny Hacker, young American conductor, gave the first of an extra series of concerts at the Auditorium. A rare feature of the opening program was Liszt's Hungarian Fantasie in which Mr. Hacker took the dual role of leader and pianist.

Amadeo Roldan, proprietor-conductor of the orchestra, made his reappearance at the podium for the second concert of the series after two months' absence forced by an unfortunate accident. He was enthusiastically greeted. Lucien Radisse, French cellist, assisted as soloist, performing excellently Saint-Saëns' A minor concerto, and a suite by D'Hervelois.

The Classic Quartet of Havana gave (at the National Hotel) a program consisting of Rimsky-Korsakoff's quartet (op. 12); and Pastor's Spanish quartet. The members are Enrique G. Mantici, first violin; Santiago Garcia Ortega, second violin; Armando Molina, cello; and José Valls, viola and director of the ensemble.

We had two performances by Ted Shawn and his male dancers at the Auditorium under the auspices of Pro Arte Musical Society. The choreography and individual work of Mr. Shawn, the ability of the group, and Jess Meeker's splendid assistance at the piano, all were warmly applauded by a capacity audience.

Elisabeth Schumann's art delighted the members of the Pro Arte Musical Society. The singer had to appease the lavish applause with extra numbers. Helen Moore was an efficient accompanist.

HUMBERTO DE BLANCK.

WEBSTER AITKEN,
pianist, soloist on February 27 with the Los Angeles Philharmonic Orchestra, playing Beethoven's concerto in B flat major. This is the second concert of the orchestra's Beethoven Cycle. (Photo by Renato Toppo.)

International Contest For Monte Carlo

Event Has Distinguished Patronage —Feuermann and His Cello— Child Violinist Admired— Wagner Cycle at Opera

MONTE CARLO.—An international music competition is to take place here May 6 to 10. Organized by the Municipal Committee of Festivals and Sports, under the patronage of Prince Louis II of Monaco, the competition has the supervision of the Prime Minister, the President of the National Council, the Mayor of Monaco, Henri Rabaud (member of the French Institute), M. Bourbié, President of the Musical Confederation of France, and Pietro Mascagni, of the Italian Academy. President of the jury will be Jean Vuillermoz. M. Franot has been named General Commissary of the jury. Information may be had from M. Bernasconi, president of the municipal committee of festivals and sports.

At a recent symphonic concert under Emile Cooper (who is co-director with Marc-Cesar Scotto), Feuermann was admired in the Haydn cello concerto, and also for charmful playing of shorter pieces splendidly, piano accompanied by Jean Dennery.

Ida Haendel, twelve-year-old violinist, won ovations in the Tschaikowsky concerto for exceptional technic and ingratiating tone. At a subsequent concert, she repeated her success in a Mozart concerto, and (accompanied by M. Dennery) gave several lesser numbers.

The first of the foregoing seances was further signalized by an imposing interpretations of the Magnificat by Bach, with soloists, and the De Sabata Chorus.

At a concert of Spanish music, the admirable Teresina provided an hour of captivating dancing. Between numbers, the orchestra played Spanish music.

At another concert, Simone Delbert, young talented pianist, played Beethoven's E flat concerto with fine display of *brio*. An encore followed.

SAXOPHONE QUARTET

The Saxophone Quartet of Paris (Mm. Mule, Romby, Charron, Chauvet), revealed smoothness of ensemble, agreeable tone, and tasteful expression. M. Mule played the solo concerto in F by Vellones, with orchestra.

Francis Poulenc and Jacques Février presented Poulenc's concerto for two pianos and orchestra, and Saint-Saëns' scherzo for two pianos. The latter had to be repeated.

A concert of Belgian music for the benefit of the Belgian Charitable Society, was directed by Joseph Jongen, director of the Royal Conservatoire of Brussels.

Marcel Reynal, violinist; Paul Tortellier, cellist, and Jean Dennery, pianist, scored in the Beethoven triple concerto.

WAGNER DRAWS

Raoul Gunsbourg opened the Opera season with the Wagner Tetralogy. There was superior interpretation under the direction of Franz von Hoesslin, and with such singers as Mmes. Bernhard, Gadsden, Hofer, Shirman, Leyme, Shefer, Offerman, Mm. Poeltzer, Tappolet, Erich, Witte, Herbert Alsen, Walter Olitzky, Moehr, Zimmermann, and Hellmuth.

SEBASTIAN JASPARD

Portland Symphony Orchestra Plans Expansion of Activities

Concerts in High Schools and Outdoor Stadium Series Projected—Hoogstraten Re-engaged—Ballet Russe, Vienna Choir Boys, Ljungberg, Rachmaninoff, Eddy, Steeb, Mildner Appear

PORTLAND, ORE.—By far the most ambitious program ever seriously considered by a responsible group here has been undertaken by the Symphony Society of Portland, to be placed in operation immediately upon the completion of the society's present season has been made by Charles E. McCulloch, president of the society.

Under the new set-up the symphony society will enormously expand the scope of its operations. A series of three concerts is to be given in each of the city's principal high schools—free to the students. Other concerts will be offered for the benefit of the very young, and the regular series of matinee and evening concerts for adults is to be lengthened.

Two special oratorio performances will be given next year and one performance in conjunction with a ballet. More guest artists will be engaged for the regular symphony concerts, and these will be "big names."

OPEN-AIR SERIES PLANNED

Six open-air concerts in the Multnomah Civic Stadium are projected for next summer, one of which may be free to the public. Distinguished guest conductors and soloists will be engaged for these concerts.

Willem van Hoogstraten, now completing his twelfth season as conductor of the orchestra, will return next season.

EMINENT SOLOISTS APPEAR

The past month brought performances of such stellar luminaries as Nelson Eddy, Rachmaninoff, Goeta Ljungberg, Poldi Mildner, Olga Steeb and the Vienna Choir Boys. Eddy's concert in the Public Auditorium on January 16, his first public appearance in Portland, attracted the largest crowd ever to attend a musical performance in the Auditorium. By ingenious reshuffling of the building's seating arrangement, the regular capacity of 3,400 was expanded to almost 6,000, and still hundreds had to be turned away. Eddy proved to be everything which his hosts of admirers hoped he would be—a dynamic, glamorous personality, an impeccable artist, and a regular fellow. To say that he scored a triumph would be to understate the case.

Rachmaninoff came on January 22 and a sufficient number of his admirers braved the snow and sleet to fill the big Paramount theater. It was the towering Russian's first local appearance in years and he was warmly received.

Col. de Basil's Ballet Russe, originally scheduled for the Paramount Theater February 5, was snowbound in the Siskiyou Mountains while *en route* from California, and a general revision of its northwest tour resulted. This brought the troupe finally on February 10 and a capacity crowd applauded such typical offerings as Cimarosiana and L'Apres-Midi d'un Faune.

STORM CHANGES SCHEDULE

Similarly, the Portland Symphony Orchestra and its entire clientele were cooped up by the worst local snowfall in years, with the result that its scheduled January 5 concert was shifted to January 9. Goeta Ljungberg, after a frenzied exchange of telegram with the cities included in her concert tour, was able to sing. This was fortunate for all concerned, as Mme. Ljungberg won an ovation for her singing of Dich, teure Halle, Elsa's Traum, and Isolde's Liebestod.

Poldi Mildner, symphony soloist for February 16, proved to be the season's surprise package. She played Richard Strauss' Burleska and Liszt's concerto in E flat in a way that made it difficult to realize that the soloist was barely out of her teens.

Olga Steeb, the popular Los Angeles pianist, was the second attraction of Martha Reynolds' Saturday matinee series. Her concert in the Auditorium February 13 was an exhibition of spectacular pianism. D. L. P.

Tessa Bloom Makes New York Recital Debut

Tessa Bloom, young New York pianist, whose debut recital was made in Town Hall on February 22, and who studied in London with Tobias Matthay on the American Matthay Scholarship, received her first instruction in New York at the Third Street Music School Settlement with Marguerite Valentine and then with Mary Emerson. Miss Bloom was a pupil of Miss Emerson when she won the Matthay award. In England Miss Bloom has given recitals in London and the English provinces and was three times soloist with the Eastbourne Symphony Orchestra. Last fall, she fulfilled return engagements in Milwaukee and Madison, Wis. Next season she is to play with the Chicago Symphony Orchestra.

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San Carlo Opera of Naples Now a Government Project

New Works Enter Repertoire—Exhausted Spanish Refugee Tenor Cancels Tristan Role—Much Interest in Chamber Music

NAPLES.—Our San Carlo Theatre will this year celebrate the second centenary of its foundation. In 1929, important modifications were made in the edifice and the theatre now possesses all the modern comforts and installations.

Recently the San Carlo direction was taken over by an *Ente Autonomo* and now depends upon the State and a Government commissary, Corrado Marchi, M.P., superintending its progress.

Its present program gives large place to new operas: Judith (Honegger), La Saetta negra (Adriano Lualdi), Scandinavian Legend, a choreographic action (G. C. Sonzogno), Aenea, ballet (Roussel), La Campana Sommersa (Respighi), Palla De' Mozzi (Gino Marinuzzi) and The Combat of Tancredi and Clorinda (Monteverdi, transcribed by Alceo Toni)—the last three new to Naples. Also the following older works will be given: Il Guarany (Gomez), Lodoletta (Mascagni), Damnation of Faust (Berlioz), Werther (Massenet), Francesca da Rimini (Zandonai), Italiana in Algeri (Rossini) and Fedora (Giordano), not to overlook the regular repertoire.

VERDI WORK EXHUMED

The season began with Nabucco (from Verdi's first period). Some of its pages have extraordinary beauty. The cast included Clara Jacobo, Buades, Dolci, Franci, Righetti, and Antonio Guarnieri (conductor).

The second opera was Wolf-Ferrari's Quattri Rusteghi, enthusiastically welcomed for the charming performance given by Conductor Vitale and singers Anna Sassone Soster, Rosa Bardelli, Giulia Tess, Enrica Carabelli, Gustavo Gallo, Perulli, Molinari, Marone, Sassanelli and Luise.

Tristan and Isolde, under Guarnieri, was a superb experience so far as the orchestra was concerned. Unfortunately the vocal interpreters were not as perfect as one could desire. Isolde was sung by Rose Pauly, intelligent and efficient artist, but whose Italian pronunciation is not faultless. She was vocally and dramatically laudable. At the last moment the tenor had to be changed: Fagoago, who is Spanish, arrived from his tormented country in pitiful condition of body and spirit, and could not sing. Franco Tafuro took his place. He has an agreeable voice and good musical sense, but not the required dominating power nor physical stature. In the new scenery there were especially impressive qualities.

Followed Boheme (Puccini) and Ballo in Maschera, conducted by Vitale, and with such artists as Pampanini, Elisa Farroni, Ziliani, Stracciari, De Marchi, Marone, Luise, Lombardi, Lyana Grani, Capuana, Gigli, Borgioli, and Sassanelli. Then we experienced Judith by Honegger, conducted by Franco Capuana, with Giulia Tess, Formichi, and Luciana Donaggio. The opera raised favorable interest. Cito di Filomarino did the costumes, Benois the scenery—both admired. Roussel's ballet Aenea, on the other hand, did not find public approval. First dancer was Bianca Gallizia, charming as always. These two works were preceded by Monteverdi's Combat of Tancredi and Clorinda, which had a hearty reception.

NEAPOLITAN CONCERTS

Chamber and symphonic music activities this year deserve special mention. The Accademia Napolitana is having fifteen concerts presenting Milstein, Gieseking, Stravinsky's son, Gioconda de Vito, Vasa Prihoda and Maria Caniglia. The Compagnie degli Artisti, besides notable efforts in the literary field, offers a dozen chamber concerts with Germano Arnaldi, Ranzato, Quartetto Napoletano, Madeleine Grey and the Brussels Quartet.

The Conservatory is sponsoring symphonic concerts led by Marinuzzi, Napolitano, Lualdi, La Rosa Parodi, Busch, Dobrowen and Mitropoulos. The Associazione Alessandro Scarlatti has initiated a cycle of chamber orchestra seances with Mitropoulos, Gui, Napolitano and Borowsky, also some concerts by the Hungarian Quartet, the Neapolitan Quartet, the Castagnone-Pierangeli-Amfitheatro Trio, and three lectures with musical illustrations: Relations between music and figurative arts (by Lualdi), The Harpsichord and its Exponents (by A. Longo), and The Sacred Drama and Italian Music of the Twelfth and Thirteenth Centuries (by Fernando Liuzzi assisted by a chorus under Emilia Gubitosi).

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Sunday, March 7, 8 P.M.

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FREDERICK BAER, baritone
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Joplin Audience Braves Storm to Hear Milstein

JOPLIN, MO.—Nathan Milstein appeared in Memorial Hall, on January 26, the second artist to be presented on the season's All-Star Concert Series sponsored by Mrs. Jay L. Wilder. He opened his heavy program with Vivaldi's sonata in A Major. From that point on he had won the high favor of his audience for skill, technical assurance and brilliance, and purity of tone.

Liszt's Consolation, which was given as an encore, and a Chopin nocturne were both transcriptions of his own and were well received by the audience, which braved one of the severest storms in recent years in this area to come from a radius of seventy-five miles or more to the concert.

H. D. R.

Stephan Hero to Tour

Stephan Hero, violinist, is appearing as assisting artist on the following tour with Carola Gitana: February 25, Goldsboro, N. C.; the 26th, Hickory, N. C.; March 1, Rome, Ga.; the 2nd, Valdosta, Ga.; the 3rd, Albany, Ga.; the 4th, Waycross, Ga.; the 5th, Thomasville, Ga.; the 8th, Gadsden, Ala.; the 10th, Vicksburg, Miss.; the 12th, Brownwood, Tex.; the 15th, McAllister, Okla.; the 16th, Ada., Okla; the 17th, Wewoka, Okla.; the 19th, Alva, Okla.; the 22nd, Cape Girardeau, Mo.; the 23rd, Monmouth, Ill.; the 29th, Laconia, N. H.; the 30th, Portsmouth, N. H.; the 31st, Lewiston, Me., and the 12th, Lebanon, Pa. Mr. Hero played in recital on February 22nd in Buffalo, N. Y., with Betty Jayne.

Soloists for N. Y. Oratorio Society in Bach Mass

Soloists for the eleventh complete performance of Bach's B minor Mass by the Oratorio Society of New York (Albert Stoessel, conductor) at Carnegie Hall, New York, on March 2 are Louise Lerch, soprano, Rose Bampton, mezzo-soprano, William Hain, tenor, John Gurney, bass and Hugh Porter, organist.

Charles Haubiel Tells of His Work as Composer, Conductor and Lecturer

An active figure in American music today is Charles Haubiel. Mr. Haubiel's contributions to music literature include many pieces for piano, vocal material for concert work and orchestral works. Four times he has won distinction in music competition. He was awarded second prize in 1935 in the Swift Symphonic Contest with his Rittrati

CHARLES HAUBIEL

which received its premiere with the Chicago Symphony Orchestra, Frederick Stock conducting, and in the same contest an honorable mention for his Pastoral. In 1929 his Karma was chosen for the Schubert Centennial award and it has since been recorded. He was one of three considered for the Paderewski Symphonic Prize in 1935. Currently, Modest Altschuler, conductor of Pacific Coast orchestras, is directing Mr. Haubiel's orchestral works, and recitalists, among them Clara Lang, are featuring his songs.

"Some of the offices which I hold," Mr. Haubiel informed us, "are directorship on the board of the National Association for American Composers and Conductors; chairmanship of American music for the New York Federation of Music Clubs; and my recent election to serve on the jury at the coming tournament of National Guild of Piano Teachers which takes place in Texas next May.

"Then," he continued, "I find time to manage a heavy teaching schedule at the music department of New York University, where I have been instructing for sixteen years."

Further inquiry into Mr. Haubiel's activities revealed that he is a lecturer on musical subjects as well as a concert pianist.

"In the middle of February," he explained, "I fulfilled an annual engagement at the Sinfonians, a musical organization of Columbia University, where I played and commented upon representative American music. I am also making plans for Federation Day of the New York Federation of Music Clubs, on which occasion I shall hold open forum on the question, Modern Tendencies of Musical Composition."

In the publishing field Mr. Haubiel has originated the Composers Press, Inc., which is dedicated to the publication, sale and performance of American scores, although other publishers have printed or contracted for his compositions. He is a writer on musical topics and has completed a series on Modern Trends in Music.

Paramount Pictures has made an educational news film called Swanee River Goes High Hat. This picture is based on Mr. Haubiel's lecture-recital, The Path of Music, in which he plays the Swanee River in the styles of the composers from the classical to the ultra-modern.

J. S.

Five Young Musicians Win Contest

CHICAGO.—Five young Cook County professional musicians are to have an opportunity for solo appearances with the federal music project's eighty-piece Illinois Symphony Orchestra as a result of a contest recently conducted under the auspices of the project with the cooperation of the Society of American Musicians. The winners are Maryum Horn, soprano; Berenice Jacobsen, pianist; William Faldner, violinist; Bertha Ostrar, pianist; and Alvis Horn, pianist. Honorable mention went to Beverly Kirk, soprano; Jeanne Zavitz, Wanda Paul, Willis Charkowsky and Howard Silberer, pianists. More than 200 entered the contest. The judges for the finals were Guy Maier, Leon Sametini and Shirley Gandell.

R. D.

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Fall Session Opens September 21

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Noted Cellists Vie in Chicago's Musical Lists

Salmond, Cassado and Wallenstein Appear—Segovia Scores with Guitar Wizardry—Apollo Club Sings Georg Schumann's Ruth

CHICAGO.—This was cellists' week here, for between February 14 and 19 three distinguished players of that instrument plus Daniel Saidenberg, who left his cello at home in favor of the conductor's baton, had an unpremediated competition, with honors even at the close. This cellist championship contest had for judges the Chicago public, the critics as umpires and managers Ott, Voegeli and the Woman's Symphony board, the referees. The three contestants in this imaginary cello argument were Felix Salmond, Alfred Wallenstein and Gaspar Cassado.

FELIX SALMOND'S RECITAL

The scene of the first event was the Studebaker Theatre on February 14 and brought Felix Salmond, the English cellist, in a recital in which he was seconded by Ralph Berkowitz, pianist-accompanist. For the tourney Mr. Salmond presented a formidable program enlisting four unhackneyed compositions by Nardini, Vivaldi, Veracini and Eccles and four sonatas, of which we heard only that by the American composer, Samuel Barber, whose name was linked with those of Beethoven, Debussy and César Franck. The twenty-seven-year-old American has written his sonata in C minor in a classic idiom deprived of modernistic dissonance, unobtrusive in character, interesting in structure and containing many passages of ravishing melodic patterns, more poetic than dramatic, yet rhapsodic in the simplicity of their themes. Salmond's playing was no doubt responsible in a great measure for the unequivocal success of the work, as he interpreted it with refinement and beauty of tone. Salmond belongs to that category of artists who gain their esteem by the sheer power of a mentality which, seconded by a knowledge of cello art, makes his recitals musical treats for the connoisseur and delightful entertainment for the layman. The audience's verdict was unanimous, likewise that of the referees and umpires whose tally cards scored 100 per cent for the recitalist after each round from Nardini to César Franck.

ANDRES SEGOVIA APPEARS

Andres Segovia, guitarist, held forth in the vast Orchestra Hall before an enormous gathering of his fans on February 14. It seems that the younger generation is guitar-saxophone- and accordion-minded, whilst their elders still hold the piano, violin, cello and harp as the real instruments for recital giving. The amateur who had come unprepared to hear the classics performed on an instrument heard principally in "jazz" bands in America, and which has served serenaders in the land from which emanate great guitarists, quickly realized that beautiful music can be popularized when interpreted by an artist like Segovia. Of his stupendous technic, of the rare tone he gets from his instrument, of his interpretations of the classics as well as of the moderns so much has been written in praise that further encomiums are unnecessary. The recital was a great event of the season.

WALLENSTEIN IS WOMAN'S SYMPHONY GUEST

Alfred Wallenstein returned "home" after an absence of several years to appear in the dual capacity of guest conductor and soloist with the Woman's Symphony Orchestra in its third concert at the Auditorium Theatre on February 16. The board of management of the Woman's Symphony Orchestra must have thought that the name of Wallenstein, former principal cellist of the Chicago Symphony Orchestra, would bring a sold-out house. But it was wrong, for never before has the saying "out of sight, out of mind" been better demonstrated than on this occasion, since the theatre was only three-quarters full. Mr. Wallenstein was accorded a rousing reception when he walked on the stage carrying his baton which he wielded effectively in the Italian in Algiers overture by Rossini, which auspiciously opened the program. After several recalls Mr. Wallenstein returned with his cello and offered a fine account of the Boellmann symphonic variations.

APOLLO CLUB SINGS RUTH

Georg Schumann's Ruth was restored by the Apollo Musical Club for its second concert of the season in Orchestra Hall on February 16. Edgar Nelson must be congratulated not only because his well trained chorus sang the difficult Schumann music with excellent diction, fine attacks and impeccable intonation but for his choice of soloists as well. In Ruth, Schumann makes excessive demands on the voice, asking from the singers a maintenance of such high *tessitura* as to be most uncharitable for choristers and principals. The quartet was able to sustain these high altitudes, for Dorothy Bowen, soprano; Harriet Brewer, contralto; Arthur Anderson and Robert Speaker, baritones, all possess unusual vocal range. Miss Bowen's singing of the title role stamps her a vocalist conversant with oratorio style and an interpreter of distinction. She won the approval of a discriminating audience. To Harriet Brewer was assigned the role of Naomi, which she voiced intelligently and effectively. Mr. Anderson contributed in no small measure to the success of the performance and words of praise are also in order for Mr. Speaker.

ILLINOIS SYMPHONY ORCHESTRA

Oscar Anderson, supervisor of instrumental music in Chicago public schools, conducted the Illinois Symphony Orchestra at its February 14 concert at Great Northern Theatre. Berenice Jacobsen, Evanston pianist, was the soloist.

HANYA HOLM DANCERS OPENS NEW SERIES

Having concluded its History and Enjoyment of Music Series, University College of Northwestern University launched a modern dance series at the Auditorium Theatre on February 14 with Hanya Holm and her group.

JOHN PATRICK SINGS WITH WELSH MALE CHOIR

John Patrick, a member of the Chicago Welsh Male Choir, was chosen as soloist for its annual concert in Orchestra Hall on February 12. Mr. Patrick, as efficient on the concert stage as in grand opera and oratorio, programmed for his solos the aria Il Lacerato Spirito from Verdi's Simon Boccanegra and Elliott's Song of Hybrias the Cretan. The young basso is the happy possessor of a sonorous, voluminous voice which he uses with consummate artistry. Exquisite *mezza-voce*, lovely pianissimos, fine phrasing and clear diction are other qualities that add greatly to his equipment.

ZELZER PRESENTS NIMURA

Yeichi Nimura, Japanese dancer, and Lisan Kay, his American partner, were introduced to Chicago at the Civic Theatre on February 15 by the Harry Zelzer Concert Management in a program both exotic and modernistic.

CHAPEL CHOIR OF CAPITAL UNIVERSITY

The Chapel Choir of Capital University, Columbus, O., was presented in concert by the Donna Parker Productions at Orchestra Hall on February 15. The sixty-two young singers have been carefully trained by Director Ellis Emanuel Snyder. The choir well balanced in its various sections, the voices healthy, the diction clear and distinct, and what is more remarkable, the intonation of this *a capella* chorus is well nigh perfect. Unfortunately a very small audience was in attendance.

FLORENCE KASS

mezzo-soprano, gave her debut recital at Kimball Hall in Chicago, February 10, under the management of Donna Parker. (Maurice Seymour photo.)

PRO ARTE QUARTET IN CYCLE

Under the sponsorship of Elizabeth Sprague Coolidge the Pro Arte String Quartet is playing a series of six Beethoven performances at International House, University of Chicago.

SAIDENBERG SYMPHONIETTA

The Saidenberg Symphonietta, conducted by its founder, Daniel Saidenberg, gave its first downtown concert in the Goodman Theatre on February 17. This new ensemble of nineteen musicians listed two concerti grossi—Vivaldi's in D minor and Ernest Bloch's Jean Sibelius' Canzonetta, which received first performance here on this occasion; Mozart's serenade, Eine Kleine Nachtmusik, and the Bach D minor concerto for two violins, with Leonard Sorkin and Paul Kahn as soloists. Saidenberg, former first cellist of the Chicago Symphony Orchestra, now devotes his whole interest to ensemble playing and conducting, and in the latter capacity on this occasion he showed himself to be both routined, energetic and emotional. All these qualities are mirrored in his authoritative and imaginative readings. His string ensemble played with as much sonority and varied tone color as a complete orchestra. This was especially noticeable in the Ernest Bloch concerto, in which the piano obbligato was played by Helene Brahm. Admirable as to execution, the Bloch concerto brought Saidenberg and his virtuosi the acclaim of the large gathering present.

NAOMI CULLEN COOK IN DEBUT RECITAL

This city harbors many fine artists of whom little is known. One of those, Naomi Cullen Cook, has every right to achieve renown in the vocal realm. A dramatic soprano of uncommon range, at her recent debut Miss Cullen reached high altitudes with ease and astonished with the power of her low chest tones. Possessed of a voice of beautiful texture, the debutante has but to restrain its amplitude, since, clear as is her diction, lack of nuance has a monotonous tendency in her deliveries.

JOHN PATRICK AT BEAUX ART SALON

Preceding his departure for Hollywood and Australia, John H. Patrick gave the Beaux Art Salon program at Medinah Club on February 14. Since locating in Chicago Mr. Patrick has made a firm place for himself here and only recently has been engaged to sing basso roles with the Chicago City Opera next season. At this concert he exhibited his rich, deep, colorful voice excellently. Whether singing operatic arias, oratorio excerpts or simple ballads his interpretations were marked with refinement.

CHICAGO ARTISTS ASSOCIATION

An allied arts program was given by the Chicago Artists Association on February 16 in Curtiss Hall by Arvesta Parrish, contralto; Elva Gamble, soprano; Ruth Radkey, pianist; the Nielsson Trio; Ismond Schrager danseuse, and Ellen Gwendolyn Hill, dramatist.

SYMPHONY CONCERTS

Gaspar Cassado, Spanish cellist, made his bow to Chicago symphony patrons in the Haydn D major concerto at the February 18-19 concerts. Heralded as one of the foremost cellists of the day, the young unassuming artist further advanced that reputation with a performance marked by beauty of tone, fluent technic and impeccable interpretation. He was justly acclaimed.

On the same program there came for first hearing Dr. Albert Noelte's four symphonic impressions. Dr. Noelte, long associated with music in Chicago, is now a member of the faculty of Northwestern University and also teaches in the training school of the Chicago Civic Orchestra. In his symphonic impressions we believe Mr. Noelte has made a fine contribution to symphonic literature. The novelty begins in the grand manner and though it sustains throughout the interest of the listeners, there is too much sameness between the second and fourth movements to retain the stupendous effects so emphatically penned in the opening impression marked *maestoso-allegro*. A master in the art of instrumentation, Dr. Noelte has clothed his thematic material adroitly. Its emphatic success forcast many repetitions. The Schumann B flat major symphony, gloriously directed by Stock and superbly performed by the orchestra, further enhanced one of the best programs heard this season.

MARION BOORAS SINGS ON WGN

The featured soloist with the Henry Weber Orchestra over WGN station on February 15 was Marion Schroeder Booras.

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JOHN CHARLES THOMAS

is programming
"Sing A While Longer"
By GEOFFREY O'HARA
To this poem
By EDWIN MARKHAM

Has the bright sun set?
Has the gale grown stronger?
Still we'll not grieve yet;
We'll sing a while longer.
Has our Youth been met
By Time, the wronger?
Let us not grieve yet;
Let us sing a while longer.
Is the world beset?
Do the sorrows throng her?
Let us not grieve yet;
Let us sing a while longer.

Words and music are dedicated to John Charles Thomas

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NEW YORK FEBRUARY 27, 1937 No. 2927

NEW ADDRESS

After March 10 the Offices of the Musical Courier Will Be Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Present Location.

If ever this publication changes its name, the new title will be Newsical Courier.

—o—

Advance salutations to General Motors for its English-American radio concert to be broadcast tomorrow (Sunday) evening from Carnegie Hall.

—o—

Newman "Debunks" Wagner

The second volume of Ernest Newman's Life of Richard Wagner has recently come from the press after a delay of four years since the publication of the first. The book carries on the story from the 1848 revolution in Dresden, when Wagner's activities led to his banishment, and includes the residence in Switzerland and production of the Ring poems and Tristan. There are also the romantic episodes with Jessie Laussot and Mathilde Wesendonk.

Most interesting is Newman's citing of material which disproves certain assertions in the composer's autobiography, Mein Leben. It is shown, for example, that he was more deeply involved in the Dresden uprising (even to the extent of haranguing the crowds) than the self-writings of later life indicate. Perhaps it was only natural that the older Wagner, grown conservative as fame and "respectability" enfolded him, should have been purged of these rash taints of radicalism. This volume was, after all, dictated to and partially edited by his wife, Cosima, always eager to make the right impression on influential persons.

The relations of Wagner and his future father-in-law, Liszt, are also treated to some illuminating study. The legend has long stood that the Hungarian musician was ineffably generous, kind and understanding to the younger man, and in return suffered base ingratitude, being pushed into a corner in his closing years in order to make Wagner's glory shine brighter at Bayreuth. But the new evidence tends to show that, despite Liszt's many generous aids in extending money and various kindnesses to the composer of Tristan, he did not understand the "real" Wagner and as time went on lost sympathy with him more and more, partly owing to the unsympathetic attitude of Princess Wittgenstein.

One other important point is developed, concerning the much-romanticized Wesendonk episode. The beautiful wife of the industrialist, in whose Swiss villa Wagner passed a brief period of exile and wrote Tristan, is usually credited with having "inspired" this masterpiece. Without her, the legend runs, there would have been no immortal music drama. Mr. Newman is inclined to take the view that Mathilde was not the source of the artistic impetus, which lay within the composer's own nature. She served as "a medium through which the artist and thinker could pour out his whole soul," in the words of a recent review of the book by Richard Aldrich in the New York Times. Nor was she the idealized, otherworldly creature of ineffable sweetness and glamorous goodness, but a very human beauty, rather insensitive to the susceptibility of others. She could and did utter "coarse feminine recrimination" in her quarrels with Minna, Wagner's first wife. She was the object, all too human, who was transmuted with the eyes of a poet.

These are some of the more human aspects of a musical personality which still offers baffling aspects to modern observers. Owing to the researches of the present day—some well carried out and others less laudable—the figure of Wagner is gradually taking on an understandable shape. Perhaps, in time, misunderstandings and recriminations will die as people come to see that he was not so very different in his failings from other mortals and even the critics who assail him.

—o—

Shutting the Door

Holland is to have national opera, according to plans to be put into effect next season. Of course the works are to be sung in Dutch, but the fact of most interest hereabouts—because of the controversy now stirring over the Dickstein Bill—is that the contemplated project in Holland will employ only Dutch singers, conductors and instrumentalists.

Apparently the good Hollanders have not heard that we have in our land an American Guild of Artists, and that clause No. 3 in its official creed reads, "to help open the doors in foreign countries for American musical artists as America has opened its doors to artists from other nations"; and that clause No. 4 is, "to help establish free interchange of artists among the nations of the world so that universality in music may become a present reality instead of a distant ideal."

The guild should deal quickly and firmly with the treasonable plot in Holland against universality in music.

—o—

Shall We Scrap the Musical Past?

What is the explanation for the relative sterility of the present? A trenchant editorial which tries to find the reason for the state of indecision in the creative world appears in the Monthly Musical Record (London) for February. The text is taken from Dr. Alfred Einstein's recent Short History of Music, the last sentence of which runs as folows: "If there be still a future in store for music, it must be built upon a new humanization of its resources and its spirit."

Analyzing the common symptoms seen on every hand—the search for a new musical idiom, the trial and failure of many promising "leads"—the editor sums up his conclusions in the original thesis that the present-day musician is overpowered and rendered helpless by the crushing weight of historical tradition in the arts. He says:

"The 'appalling popularity of music' and the troubled politics and economics of our day are certainly not without their effect on contemporary production; but they are not primarily responsible for the symptoms. Modern music is suffering from neuroses. The symptoms are various and sometimes conflicting, and as with neurotic patients the problem is to find out what is at the bottom of this sense of vain endeavor, 'this biliousness', as Dr. Einstein calls it, 'after the debauch of romanticism'. The answer is not difficult, though it may be unpalatable. At the root of our trouble is the crushing weight of the music of the past. Little by little we have conspired to assume this burden, and now we are paying the penalty. Music is not alone in this predicament. The other arts, to a greater or less extent, are similarly affected. There is an amazing reverence for the achievements of the past. Every civilized country is crowded with museums, libraries and picture galleries in which the masterpieces of preceding centuries are stored in their thousands. Every new discovery is hailed with grateful enthusiasm . . . ."

The writer traces this growth of reverence for the old from the period of the Renaissance, and notes the great impetus it has had in the last century. In the classical age, when art was patronized by nobles, music was conceived largely as "a commodity that could be purchased by wealthy people and when it was required it had to be new and up-to-date . . . .

"Music in the seventeenth century and still in the eighteenth was primarily contemporary. Church music of the past might survive here and there in cathedrals, and old instrumental fantasies might still be preserved in private families; but the chief interest was in new things. The 'great masters' of Restoration England were not the Elizabethans but Purcell and Blow. So in the eighteenth century. Music of the past was occasionally revived, particularly at annual commemorations which helped to consolidate tradition, but Handel was so much the master of his time that he had to pour out opera after opera to satisfy his fashionable public. The change came gradually, partly through the wider dissemination of music consequent on the decay of aristocratic patronage. We find Mozart studying Bach and Beethoven expressing his admiration for Handel. Symphonies were not heard once or twice and then laid aside. There was a demand to hear them again, and so they became more elaborate and began to claim, as it were, the attention of posterity. The composer-virtuoso still survived, and the type reached its apogee in the nineteenth century in Liszt; but a new division of functions had begun. There were virtuosos whose primary duty it became to interpret the work of others, and composers who did not perform. Music was not only affected by the gradual insurgence f democracy in the eighteenth century; it also came to acquire a new permanence. The climax came when Wagner, with his admitted reverence for the masters of the past, demanded the same reverence for his own works and himself organized the creation of a temple in which they were to be performed.

"Simultaneous with this development was a growing interest in the history of music. . . . A new race of 'musicologists' has grown up, whose primary activity is to investigate the records of the past. . . . The musical public finds itself presented with a corpus of music comparable to the classics of literature, ignorance of which is regarded as a sign of an imperfect and careless education.

"Hence it is that the production of contemporary music no longer supplies a demand. It is a fight for existence. Composers, no less than mere listeners, have been overwhelmed by the weight of existing music. Those of more equable temperament have yielded to the burden and been content to reproduce with euphonious correctness the style and manner of the past. Others, less subservient, have been driven in desperation to invent new systems or to give imitation its *reductio ad absurdum* by imitating everything at once. The public, little realizing the quandary in which composers find themselves, is unsympathetic towards these endeavors born of frustration, and critics, comparing the desperate expedients of the present with the serene confidence of the past, cannot help pointing out patent inadequacy or proclaiming the existence of mare's nests. Contemporary music, in fact, is in a mess and there is no apparent way out. Reverence for the past, often uncritical and exaggerated, seems to block the way.

"In a sense it would be a solution of the problem if all existing music were to be swept away into some unfathomable limbo, just as the problem of St. Paul's Cathedral and the telephone exchange could be solved by pulling down the cathedral. But this solution, quite apart from its practical impossibility, is unacceptable because arbitrary. If we are to give up the past it must be because we have no further use for it, not because we think we ought to sacrifice it. We cannot wilfully dissociate ourselves from our heritage. Music is what it is today as a result of the uncompromising struggle of the great masters of the past, and the triumphs of their questing are triumphs still. . . ."

We cannot scrap the musical past, but in order to make the proper use of this heritage, real understanding and not mere lip-service is necessary. We must not feel a "false emotion for something that really means nothing to us." The writer concludes:

"This honesty in our own hearts will not directly provide the solution for the present impasse. But it will at least lighten the shackles of tradition and tend to make us more receptive of what is to come; and in a receptive public lies the hope of the composer of the future. It is impossible at the moment to see how the problem of supply and demand is to be solved. That it must be solved is obvious if music is to remain a living art. If we agree that a change of our present economic system is necessary in order to relieve the hideous and disgusting misery in which so many of our fellow human beings pass their days, it may well be that the same change when it comes will offer the composer an outlet for his work by creating a positive and direct demand for it. Mechanical invention too may do something by enlisting the services of trained artists: the part played by music in films at present is unsatisfactory, but the relationship at any rate suggests possibilities for the future.

"The belief that music is dead is not only intolerable, it is without any logical foundation. Music is not solely at the mercy of social conditions, it is also the product of individual vitality. To affirm that the spirit that produced the masterpieces of the past is no more is to deny our own humanity. If nobility and love and joy in the goodness of things are dead, we may as well shut up shop altogether. Murder and rapine may stalk the earth but the eternal verities live on, perhaps fitfully, perhaps underground by compulsion; and that survival may yet bring a new flowering. The solution in so far as it involves problems of technic, will be found in a new simplicity. Modern music, like life, has become so complex that it has reached breaking-point. When the noble edifice of sixteenth-century polyphony was complete, music, still using the same materials but selecting and ordering them differently, had to build anew; and that is the task that awaits composers at the present day."

VARIATIONS

By Leonard Liebling

There is much excitement about the measure known as the Dickstein Bill, soon to be considered in Congress, and currently up for public discussion in Washington before the House Committee on Immigration and Naturalization.

The latest such hearing—at this writing—was held February 17 and 18, and you will find a news report concerning it on another page of the Musical Courier.

The purpose of Congressman Dickstein's proposed law is to protect the artistic and earning opportunities in the United States for American actors, singers, solo dancers, solo instrumentalists, and orchestral conductors . . . No aliens in those professions shall be admitted to the United States, for either temporary or permanent residence unless prior to the issuance of the visa, the Secretary of Labor has received an application from such artists for permission to enter the country for professional engagements, and such permission has been granted prior to his or her departure from foreign territory. . . . The number of these admissible alien artists admitted during any calendar year shall be limited to the number of American artists of similar qualifications which the governments of such foreign countries have granted permission to enter such lands for professional engagements during the same calendar year. . . . The Secretary of Labor is not to admit any foreign artist in the event that a non-immigrant has similar qualifications, and by the entry of such foreign artist would be displaced, or prevented from securing employment.

There are other technical points in the Dickstein Bill, but those just cited will suffice to give a clear idea of what the measure will mean if enacted into law. It may be added that two other bills of like intent have been filed hitherto in Congress and presumably repose safely in its archives.

* * *

Serious thinkers on the subject of the Dickstein Bill no doubt were grieved to read the newspaper accounts of the February 17 hearing, accounts which made it seem that some of the persons who went to Washington to protest against the measure, endeavored to convert the proceedings into something of a clownish hippodrome. It should be noted too, that nearly all such protestors were either agents for organized bodies or were successful artistic individuals to whom the passage of the law would result in no financial profit or loss. The latter could therefore be credited with impartiality, except by some sceptics who might impute to them a desire for wide personal publicity. Absent of course, were unemployed American musicians, and those whose incomes do not permit them to go on merry excursions to Washington, and who could not get any organizations to cover the expenses.

There is nothing at all funny in the subject covered by the Dickstein Bill. Its form and wording are necessarily limited, but the fundamental issues it has in view are sound and timely.

The United States protects its agriculture, commercial products, patents, labor, industries and the like. Why then, should the same help not be extended also to its musical interests? Music has grown to be a tremendous business in this country, with an immense annual turnover, as shown by the recent publication of income-tax lists.

The argument most often heard at the hearing on the Dickstein Bill was that certain European artists are unique, and that it would be detrimental to American musical life to prevent our public from hearing them. That contention has no logic, for the bill does not seek to make their American appearances impossible, but to base them upon correspondingly equitable treatment of our artists who visit Europe. At present they are subject in most of the countries there, to even more severe provisions than those with which the Dickstein Bill purposes to regulate European visitors to our land.

* * *

I would like to ask in which European country it would be possible these days for an American artist to have two lucrative jobs there even before he lands, and within the first year of his arrival to hold an additional well-paid regular post with a large musical organization abroad? That happened in this country recently—although the post in question could be filled as acceptably by any one of at least a dozen Americans.

I would like to ask in which European country a manager would offer a native artist the chance to appear in America on condition that he pay a large sum of money to launch a campaign there, and then import a similar artist from America without any such payment, and move heaven and earth to secure a string of dates for him in Europe? That happened in this country recently, when a foreign manager made the proposition to an American, and later brought one of his rivals here.

I would like to ask in which courteous European country a local manager would tell a native artist, "I shall try to prevent you by every means in my power from getting engagements here, for I have secured one of your rivals from America, and intend to book him for the engagements you are seeking." That happened in this country recently.

I would like to ask which European country an American artist could visit for less than a month, take along a bunch of introductory letters to prominent persons in music and society, fill several lucrative engagements in recital and on the radio, and return to his native land with contracts assuring him many profitable dates abroad for the following season? That happened in this country recently.

I would like to ask which foreign orchestras regularly engage American conductors and permit them to import dozens of players from America? That has been happening in this country for the past many years.

In each case the facts are correct and easily verified. Also in each case equivalent American artists could have been used.

* * *

No one with any sense would wish to exclude great European artists from America, but to that same sense should appeal the Dickstein suggestion to treat American artists reciprocally in Europe.

No one can blame European artists for wishing to make money in America, and American managers for wishing to make money by importing those artists. However, the process should be regulated so that some measure of justice could be worked out for American artists here, particularly during this period of burdensome taxation to help our unemployed.

Regarding the statements made by some objectors, that the Dickstein method of selecting admissible European artists for whom there is no American equivalent, would lead to endless disputes and questionings of judgment, the obvious answer is that if the Congressman's system seems faulty, his intelligent colleagues in Washington, aided by competent musical advisors, could easily work out some practical plan more conducive to bringing about the desired results.

It is to be hoped that at future hearings on the Dickstein Bill, we shall have much more convincing arguments (and not so humorous) from the objectors, and some persons may be recognized by the Congressional Committee as acting not at all from purely ethical motives or true artistic promptings.

Meanwhile, now that there is an American Guild of Artists (with partly non-American membership) why not also a Guild of American artists, with membership confined to citizen-residents of our own land? In union there is strength, as was proved by the organizations which sent speakers to Washington on February 17.

* * *

Dorle Jarmel, of the Arthur Judson office, tells me that the recent editorial (quoted in Variations last week) reporting salary quarrels and excessive rehearsal demands as the reasons for Toscanini's resignation from the Philharmonic, is not in accord with the true facts of the case. Miss Jarmel says that there were no financial differences between Toscanini and the Philharmonic officials, and that he always had *carte blanche* in the matter of rehearsals and his general activities with the orchestra.

* * *

They have grand opera and boxing on different nights at the Hippodrome. One could easily imagine the two impresarios consulting as follows in the matter of striking casts and knockout successes:

Fistic Impresario (to his colleague)—"What's the main bout tonight?"

Operatic Impresario—"'Pagliacci.' Fine show. Battle royal at the finish."

F. I.—"Any preliminary?"

O. I.—"Yep. 'Cavalleria Rusticana.' Wrestling, and Alfio bites Turiddu in the ear."

F. I.—"That's a good bill."

O. I.—"There's only one hitch—the tenor wants more money."

F. I.—"What's the advance gate?"

O. I.—"About $4,000."

F. I.—"Well, give him a 20-80 split."

O. I.—"Oh, I forgot to tell you. The referee—er, I mean, the conductor, wants more players."

F. I.—"That's O. K. He's a friend of Dempsey. By the way, are there any new boxholders beside Braddock?"

O. I.—"Yes, sir. We've got Max Baer, Jimmy McLarnin, Joe Louis, Max Schmeling."

F. I.—"How are we doing on the concessions?"

O. I.—"Everything rented out—programs, peanuts, tobacco, soft drinks, smokes and hot dogs."

F. I.—"Can we get hold of some good heavyweights for those Wagner things? I hear they are full of scraps, and no limit to the rounds. We could stage a series of championship elimination contests in the 220-pound-and-up-class."

O. I. (dubiously)—"I don't know whether we ought to tackle Wagner. There's a guy in it, Young Siegfried, who gets stabbed in the back. And another one, Siegmund, is disqualified just when he's landing the haymaker on Hunding."

F. I.—"Well, that lets Wagner out. I don't want any fouls and bum decisions. The crowd won't stand for that. We've got to keep the game clean."

O. I.—"You're right, boss. Remember that footwork of Radames in 'Aida,' when he runs out of the ring just as things get hot?"

F. I.—"Will I ever forget it? Half of our customers wanted their money returned."

O. I.—"Any other orders this morning, boss?"

F. I.—"Yeah. I want the folks to feel at home with us. Ring the bell after each round—I mean, act. And when the girl in 'Lucia' goes nuts and gets ready to carve her man, we'll put the fight on the stage and when he goes down, have the conductor count ten over him."

O. I.—"That ought to be a riot."

F. I.—"One thing more. If that tenor won't take the 20-80 split, give him a sock on the beezer—no, tell me, and I'll do it myself. It will keep me in training."

* * *

Francis Buebendorf, conductor of the Liederkranz Chorus and orchestra in New York, was speaking the other day about the welcome fact that Artur Rodzinski during his forthcoming Philharmonic leadership in this city, will give renewed hearing to excerpts from Strauss' Elektra. "It reminds me," said Buebendorf, "of an amusing adventure I had—and one whose meaning I have never been able to unravel—when Salomé was done at the Metropolitan Opera a few years ago. I was standing in line at the box-office, and just ahead of me was an elderly woman. When it came her turn to purchase tickets, she requested: 'Two balcony seats, please, for Salomé, but I wish to be sure that one of them is behind a pillar from where I shall be able to hear, but not to see the stage; the other, however, must have a clear view of the stage.' The ticket seller, no doubt accustomed to all sorts of queer buyers, turned not a hair, and gave the lady the accommodations she desired."

* * *

From M. B. H., this question: "Now that Eugene Ormandy is soon to receive an honorary collegiate degree, adding him to the conductorial Doctors of Music, what's delaying Goossens, Golschmann and Antonia Brico?"

* * *

E. H. comes along with another gloomy thought: "There is much worthy music, and there are many excellent musicians, both not yet able to break into the queer precincts of radio. Recently I heard several exiled performers complaining, and I advised them to get some commercial sponsor—like for instance, an undertaker anxious to announce reduced prices for the spring influenza season."

* * *

A non-wriggling batonist writes: "Thanks for your article of some weeks ago on the pantomimic poseurs of the podium. More such writing and the gullible public will be helped to see through the antics of the so-called 'virtuoso' conductors. Of course it is not diplomatic for me to say this, so please omit my name if you quote my opinion."

* * *

And, oh yes, I would like to ask which European music school sends its teacher-soloists and best pupils to America, pays their travelling and living expenses here, as well as hall rent and other costs of giving concerts in our principal cities?

And which wealthy European music lover engages members of American string quartets to go abroad and do long paid series of concerts at no outlay to themselves?

Lastly, I would like to ask—but here's the end of my space.

Candle-lit rooms and an exotic atmosphere of old-worldliness was the setting at Sam and Mrs. Barlow's big party for Catherine Drinker Bowen and Barbara von Meck, the authors of the new book on Tschaikowsky called Beloved Friend.

Sam had arranged for a presentation in costume of two episodes from Tschaikowsky operas, and the *distingué* guests sat on chairs, tables and the floor while Edwina Eustis and Ivan Velikanoff emotionally depicted the scene from Pique Dame in which the old countess is shot; and Apollina Stoskus and Alexis Tcherkassky poured forth rapturous love music from the finale of Eugen Onegin. Since this was done in Russian, I wouldn't have had the slightest idea what it was all about if Sam hadn't given a witty synopsis before the music started.

After the music there was food and I saw Mr. and Mrs. Zlatko Balokovic, Leon Barzin, Vera Brodsky, Helen Redington, Dorle Jarmel, Robert Bagar, Leonard Liebling, Roman Totenberg and other hungry musicians easily distinguishable from the social dignitaries by their appetites, enjoying themselves excessively.

* * *

From there I went on to the Rainbow Room to get something to eat myself. While unobtrusively indulging in all the most expensive items of the menu to the great discomfiture of mine host, I allowed myself to be emotionally released while I looked and listened to the sparkling entertainment provided by Sue Hasting's clever Marionettes and Alec Templeton's pianistic acrobatics.

The only reason I left hurriedly before the show was over was because I happened to spy Rhea Silberta with friends at a nearby table.

Believe it or not, if Rhea had seen me, my religiously guarded anonymity would have disappeared into the perfumed air. Nothing secret is safe from that girl.

* * *

Germaine Schnitzer is telling the following story about Gregor Piatigorsky. A little more than a year ago Piatigorsky went to Spain for his premiere cello concert tour. When he arrived at his first hostelry in that flaming country, according to law he signed the registry. Having inscribed his signature in the imposing volume shoved in front of him, the clerk asked questioningly, "Cassado?"

"No," boomed Gregor, "Piatigorsky."

Now this rare musician thought no further about the matter of wrong identity, realizing of course that he was carrying a cello at the time and that his friend Cassado was a famous cellist all through Spain, while he was not known there.

"Oh, John, if you've lost those opera tickets, you'll never get caught up with your sleep."

However, the same incident, in the same way, happened at his next hotel; and at the next; and again at the next.

By that time Gregor was highly indignant, and he told a Spanish friend about it. "How can they mix me with Cassado? I carry a cello, yes. But Cassado, he is a little fellow, and I am so tall. It is very annoying. I am angry."

His Spanish friend laughed uproariously and said, "Gregor, do not be worried. The hotel clerks do not mix you with Cassado. You see the word *cassado* in Spanish means married."

* * *

An anoynmous note arriving the other day (which I have not been able to identify) states that Abe Chasins has been picked by John Barbirolli to play with the New York Philharmonic Orchestra next season. In the *billet doux* which the little bird dropped so surreptitiously, it said that Abe's new second piano concerto is the vehicle for his invasion. Are these tales true, John? Please—like the little bird—drop me a scribble from Scotland.

* * *

At a recent benefit of Samson et Dalila at the Metropolitan, friends of Grena Bennett occupied a stall box. Next to them was a group of gorgeously attired creatures, one of whom was particularly scintillant with countless jewels at throat, in hair and on arms and fingers.

As Samson crashed the pillars of the temple and the final curtain fell, a sleek lad asked this bedecked beauty how she's liked the performance.

"Well," she answered lazily, "the music's lousy, but I thought the floor show was swell."

* * *

Roaming the corridors of the Met and Carnegie Hall over Washington's Birthday week-end, I spotted the William J. Hendersons, Charles Hackett, Edith Prilik, Maria Gay, Michael De Pace, Julian Seaman, Mr. and Mrs. Earle Lewis, Danton Walker, Samuel Chotzinoff, Pitts Sanborn, Oscar Thompson, Robert Simon, Roy Harris, Jerome Bohm, Robert Bagar, Herbert Brodzky, Francis Perkins, Gladys Axman, Charles Fonteyn Manney, Walter Koons, Winthrop Sargeant, Emanuel List, Alice Tully, Edward Ziegler and Mr. and Mrs. Berthold Neuer. You can see that a holiday to a musician just means more music.

* * *

There is a conductor known to the trade who amused the men of the orchestra he directed not long ago in a European capital. One anecdote is worth reporting and goes something like this.

Before rehearsal one morning one of the violinists asked one of the violas what music was scheduled for study.

"I don't know," answered the viola, "but whatever it is, we'll play the Beethoven seventh symphony and he'll be satisfied."

I See That

The Composers Press, Inc., have advanced their composition recital at the Barbizon Plaza Concert Hall, New York, to April 11. Recent works of six composers will be represented on this program.

* * *

Maria Silveira, Phil Reep and Cecil Sherman, artists from the Adolph Eckstrom studios, appeared as soloists with the Cincinnati Symphony Orchestra, under Eugene Goossens, on February 18 and 19.

* * *

Robert Elmore, pianist, was a soloist for the Matinee Musical Club of Philadelphia at the Bellevue-Stratford Hotel, on February 2.

* * *

Josef Lhevinne, Isidor Achron and Lucienne Radisse sailed from New York on February 20 by the SS. Ile de France.

* * *

Two engagements for Frederic Baer, baritone, are March 8, recital at Junior High School, Portsmouth, N. H., and soloist with the New York Oratorio Society, in Elijah, on April 6.

* * *

Nicholas Farley, Irish-American tenor, assisted by Youry Bilstin, cellist, will appear in recital at the American Women's Club, New York, March 1.

* * *

Madelena Paltengi, soprano, sings for the Massachusetts Federation of Music Clubs on March 2, and was heard by the Business Professional Women's Club, in Boston, on January 16.

* * *

Katherine Heyman, pianist, gives her annual New York recital in the Town Hall on March 5.

* * *

Clarence Dickinson, Mus. Doc., announces standard oratorios for the afternoon services at the Brick Church, New York, from February 14 to March 14, and the resumption of the Friday Noon Lenten Hours of Music, from February 19 to March 26.

* * *

Alexis Tcherkassky, baritone, gave a recital at The Plaza, New York, on February 2.

* * *

Edwin Hughes will conduct a three-day master class session for pianists at the Ganapol School of Musical Art, Detroit, Mich., March 7, 8 and 9. In addition to class and private lessons, Mr. Hughes gives a lecture-recital on Modern Trends in Piano Music.

* * *

Gertrude Lutzi, coloratura soprano, and William J. Neill, Jr., impresario, recently appeared at the Tatler Club of Buffalo, N. Y. Mr. Neill spoke on Grand Opera, and Miss Lutzi sang several arias, with Mr. Gomph at the piano.

Josephine Forsyth's song A New Year's Carol recently was sung at Orchestra Hall in Chicago by the Chicago Sunday Evening Club. On February 13, the Key-Men, under the direction of James Bannister, sang Precious Wee One, another Forsyth number, over the Mutual Broadcasting System.

* * *

Hans Merx, baritone, gave a recital of classic and modern Lieder at Princeton University on February 16, the program consisting of Goethe-Schubert Lieder and those by the moderns, Herman Unger, Carl Hesse, Lemacher and Markees.

* * *

Marjorie Lawrence, soprano, her brother Percy, and Bernardino Molinari sailed on the SS. Hansa on February 14. Miss Lawrence is first to go to Monte Carlo and afterward may sing in Paris. She returns to the Metropolitan Opera next winter. Mr. Molinari is bound for London and is to conduct at the Musical May Festival in Florence, and with the Augusteo Orchestra in Rome.

* * *

Ivan Phillipowsky will play the Brahms B flat concerto with the Vancouver Symphony Orchestra (Allard de Ridder, conductor), in Vancouver, B. C., on March 7.

* * *

The Roth Quartet on March 19 at the Biltmore Hotel will be the attraction of the final concert of this season under the direction of the Los Angeles Chamber Music Society (Mrs. Cecil Frankel, president). Mary V. Holloway is the manager.

* * *

Faye Ferguson entertained Delta Omicrons in honor of Mrs. Wright, national president, with a musicale on January 20.

* * *

The last meeting of the New York Delta Omicron was February 5 at the Hotel New Yorker.

* * *

Dorothy Crawford, in her original character sketches, is to appear on March 4 in Goldsboro, N. C.

* * *

Some of the recital engagements of Richard Crooks during March are: 3, in Butte, Mont.; 5, Salt Lake City, Utah; 9, Grand Rapids, Mich.

* * *

Mildred Dilling and Marcel Hubert, harp and cello combination, are appearing on March 2 in Freeport, Ill.; 4, Independence, Kan.; 10, at Louisiana College, Alexandria, La.; 12, Milledgeville, Ga.; 18, Shamokin, Pa.; 19, Hazleton, Pa.

* * *

Thyra Ebbeson Dossel, sister of Mrs. Charles Nelson, both teachers of piano and harmony in Brooklyn, recently arrived from Chicago, where she graduated from the Chicago Musical College.

* * *

Ann Freschmann, offering a program of ultra-modern and Spanish dances on January 31, was the first artist in a series of Sunday soirees in the Guard Room of the Hotel Park Lane, New York.

* * *

Leonard Stocker, baritone, gave his second New York recital on February 23, in Steinway Hall.

* * *

The Bye Family Ensemble have been fulfilling engagements in Maine, and plan to be in New York in March to appear in educational films.

* * *

Fritz Fall, nephew of Leo Fall, operetta composer, is in America for a visit. Fritz Fall, winner of the Austria waltz composition prize in 1933, heads the opera training course at the Salzburg Mozarteum Academy and has conducted opera and orchestras in principal cities of the Continent.

* * *

Miriam Marmein, American mime and dancer, was presented in Syracuse, N. Y. on February 19. She presents her only New York program this season at the Barbizon-Plaza concert hall on April 4.

* * *

Theo Karle, American tenor, has returned from a Western tour which ended with his singing of the Messiah in Chicago. He is to be heard at the Bach Festival in Sunbury, Pa., and has been re-engaged for recitals in cities on the Pacific Coast, the Middle West and New England.

* * *

Gisella Neu, violinist, pupil of Jeno Hubay and the late Ottokar Sevcik, includes among her New York engagements appearances at the Hotel Plaza and Temple Emanu-el.

* * *

Mari Shapin presented her pupils in a piano recital in Bentley Studio, Carnegie Hall, New York, on January 31. The pupils were Shirley Barash, Bertram Feirstein, Harriet Garril, Florence Goss, Harriet Goldstein, Joyce Kane, Hilda Oberstein, Steffi Rosenbaum, Eva Rosenbaum, Martin Rubin, Roberta Wainick and Jeanette Wasserman.

* * *

Edward French, pianist, gave a recital at The Barbizon, New York, on February 2, under the management of Lillian B. Barth.

* * *

Boris Levenson's new compositions, Church Bells of Novgorod, Ivan's Pastime, and On the Hill are to be performed by the Westminster Choir and the Chicago A Capella Choir.

* * *

Yella Pessl, harpsichordist, and the Choir of St. Thomas Church (T. Tertius Noble, director) are the assisting artists for the March 1 concert of the Philharmonic-Symphony Chamber Orchestra in Town Hall, New York. Hans Lange is the conductor of the orchestra in this series of concerts for the benefit of Bennington College, Bennington, Vt.

* * *

Karen Olson, mezzo-soprano, will give a recital, at Town Hall, New York, March 14.

* * *

On February 16 the Hart House String Quartet gave a recital in Twin Falls, Idaho. This appearance was followed by one in Duluth, Minn., on February 19.

* * *

Rosalie Mortl, soprano, recently sang in a concert at the Hotel Pancoast, Miami Beach, Fla. Edna Burns was at the piano. Miss Mortl gave several recitals in Miami Beach, and later in Pinehurst, N. C.

OBITUARY

August Stendebach

August Stendebach, violinist, composer, and for many years an arranger of symphonic music for the Columbia Broadcasting System, died at his home in Elmhurst, L. I., on February 8. He was born at Ems, Germany, May 9, 1875, and came to this country in 1923. In early life he toured as an orchestra player in his native country, Poland and Russia. Later he conducted his own orchestra in Frankfort. Surviving are his widow and son, Hans Stendebach.

Josephine Knight

BOSTON, MASS.—Josephine Knight, soprano and voice teacher, died on February 16 at Symmes Hospital, Arlington. Miss Knight was fifty-nine years old, a native of Worcester. During her concert career she toured for several seasons with the Boston Festival Orchestra. Later she maintained studios in Worcester and Boston. K. S.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 27

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 28

Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Pro Arte Quartet, Simeon Bellison, Hortense Monath), Town Hall (5:30 p.m.)
Rose Bampton, contralto, Town Hall (E)

Monday, March 1

Jarna Paull, soprano, Town Hall (A)
Artur Schnabel, pianist, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)
Nicholas Farley, tenor, AWA Clubhouse (E)

Tuesday, March 2

Anna Grossman, pianist, Town Hall (E)
Oratorio Society of New York, Carnegie Hall (E)
Jayne Rullman, harpist, Steinway Hall (E)
Schubert Trio, The Barbizon (E)

Wednesday, March 3

Jacqueline Salomons, violinist, Town Hall (E)

Thursday, March 4

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Edith Terhune, soprano, Town Hall (E)

Saturday, March 6

Reginald Stewart, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

Sunday, March 7

Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New Friends of Music (Perole String Quartet and Hortense Monath), Town Hall 5:30 p. m.)
League of Composers Program, Town Hall (E)

Monday, March 8

Beethoven Association, Town Hall (E)

Tuesday, March 9

Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)
Mary Louise Meeker, mezzo-contralto, Barbizon-Plaza (E)
Caroline Thomas, violinist, and Hazel Griggs, pianist, The Barbizon (E)

Wednesday, March 10

Philharmonic-Symphony Society, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, March 11

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 12

Philharmonic-Symphony Society, Carnegie Hall (A)
Clara Ceo, pianist, Town Hall (A)
Ginette Neveu, violinist, Town Hall (E)

Saturday, March 13

Philharmonic Young People's Concert, Carnegie Hall (M)
Cosme McMoon, pianist, Town Hall (A)
Georges Enesco, violinist, Town Hall (E)

Sunday, March 14

Philharmonic-Symphony Society, Carnegie Hall (A)
Karen Olson, soprano, Town Hall (A)
New Friends of Music (Musical Art Quartet, Dusolina Giannini, Leonard Shure), Town Hall (5:30 p.m.)
New York Schools of Music, 17th Annual Artist Students' Concert, Town Hall (E)

Monday, March 15

Moriz Rosenthal, pianist, Town Hall (E)
Alexander Kelberine, pianist, Carnegie Hall (E)

Tuesday, March 16

Virginia Johnson, soprano, Town Hall (E)
Milo Miloradovich, soprano, The Barbizon (E)

Wednesday, March 17

Schola Cantorum of New York, Carnegie Hall (E)
Joseph Knitzer, violinist, Town Hall (E)

Thursday, March 18

Klara Kwartin, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 19

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Adele Marcus, pianist, Town Hall (E)

Saturday, March 20

Toscha Seidel, violinist, Town Hall (A)
Loewenguth Quartet, Town Hall (E)

Sunday, March 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Alan Seymour, pianist, Town Hall (A)
New Friends of Music (Pro Arte String Quartet and Artur Schnabel), Town Hall (5:30 p.m.)
Simeon Bellison's Clarinet Ensemble of the Philharmonic-Symphony Society of New York, Town Hall (E)

Monday, March 22

Ethel and Otto Luening, soprano and flutist, Town Hall (E)
National Orchestral Association,, Carnegie Hall (E)

Tuesday, March 23

Louis Bailly and Genia Robinor, sonata recital, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Operatic Quartet, The Barbizon (E)

Wednesday, March 24

Philharmonic-Symphony Society, Carnegie Hall (A)

Thursday, March 25

Philharmonic-Symphony Society, Carnegie Hall (E)

Saturday, March 27

National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Artur Schnabel, pianist, and Bronislaw Huberman, violinist, Town Hall (E)

Musicales

N. A. A. C. C. Presents Works of Copland, Forst and Stillman

First performances at a regular concert of prize-winning compositions in the recent NBC Chamber Music Contest were a feature of the musicale given by the National Association for American Composers and Conductors in Steinway Hall on February 16. The first prize score, a string quartet by the late Mitya Stillman, and the winner of the third award, a work in the same form by Rudolph Forst, were played by the Phil-Sym String Quartet (Joseph Reilich, first violin, Ralph Hersh, second violin, David Katz, viola, and Avron Twerdowsky, cello). Aaron Copland appeared with the players in the performance of his trio.

The Stillman work impresses by its moments of elevation, of nostalgic feeling and strong emotional force, also by its characteristic fusing of its materials into an expressive whole. The Forst composition is less well integrated and perhaps less significant in content, but it is original in its dissonantal tonal idiom of a contemporary cast, a staccato, percussive treatment being accorded the instruments. The Copland score brought warm tributes to its genial composer and Messrs. Reilich and Twerdowsky for its excellent performance and mastery of a characteristic vein of American expression.

R. M. K.

• • •

Madrigal Society Hears Susanne Fisher

A good-sized audience attended the February 16 recital presented at the St. Regis Hotel, New York, by Susanne Fisher, soprano of the Metropolitan Opera, under the auspices of the Madrigal Society (Marguerite Potter, founder). Greatly enjoyed were an aria from Der Freischütz and a group of French songs; of the latter Fantoches was fraught with humor, with deep sentiment in Lia's aria, both by Debussy. A series of six German Lieder showed the singer's excellent diction and tone and songs in English closed her program. Harrison Potter was an able accompanist. Max Rosen, youthful harpist, performed works by Handel, Bach, and the moderns, Pierné, Debussy and Tournier in effective style. A short address was made by Horace Johnson of the Musical Courier, in which he talked of the aims and accomplishments of the society.

F. W. R.

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New York State Women's Musicale

Florence Foster Jenkins, soprano, was the soloist at the February 5 meeting of the New York State Women, held at Sherry's, New York, singing songs by Phillips, Liszt and Russ with animation. A notable item was Mana-Zucca's Roaming Gipsy, sung in costume with gusto and appropriate action; Jubilate (Bach) with her own original text in English; La Paloma, by McMoon, dedicated to her; and the Bird Song (Pagliacci) further sustained the interest of an applausive contingent of club-women. William J. Cowdrey was a capable accompanist. Jessie Wilder, poetess, was heard in original poems.

F. W. R.

Ethel Glenn Hier Score Performed at MacDowell Club

Ethel Glenn Hier's Three Memorial Sonnets for voice, violin, cello and piano were heard at the MacDowell Club, New York, on February 14 interpretated by Margaret Wing, mezzo-soprano, Edwin Ideler, violinist, Jean Schneider, cellist, and Pearl Sutherland Ideler, pianist.

Dickstein Bill Debated in Congress

(Continued from page 5)

Sidney Kaye, who represented the recently created Concerts Association of America, a group of leading managers, stated that not more than fifty foreign artists come into the country each season for concert engagements, and asserted that all of these were of the highest standing and ability. Contending that the public was entitled to hear the finest music of every sort, no matter whether provided by native or foreign artists, he asked the committee to add an amendment exempting the concert field from restrictions if the bill were reported favorably. On the other hand, he hoped they would decide to report it unfavorably.

Mr. Kaye was one of those who pointed out that the large, important concert series throughout the country are sold by subscription and that the public demands among the offerings some eminent European artists' names, if their patronage is to be secured. If this were not possible, the series might have to be discontinued, thus also throwing American artists out of employment.

Mrs. Julian Olney, concert manager of White Plains, N. Y., stated that in her series of attractions at the County Centre in White Plains she customarily had a committee representing a cross-section of the community to advise on the artists engaged. She said there had never been any objections to these on the score of nationality, foreign or otherwise.

ORCHESTRA HEAD HEARD

Alfred R. Allen, manager of the Philadelphia Orchestra, stated his belief that orchestras need the drawing power provided by an occasional presentation of noted foreign soloists or conductors. By this means only can they attract that part of the public which was impelled to come to concerts because of curiosity to see celebrities rather than by a purely musical interest. On being questioned he testified that the regular members of the Philadelphia Orchestra have been for some years exclusively American citizens by birth or adoption.

The stage was represented by several prominent witnesses. Gilbert Miller, New York and London producer, and Sidney Howard, playwright, both stated they were opposed to every part of the bill. John Seger and E. J. Blunkfall, actors, however, said they were in favor of the measure.

EQUITY SUGGESTS CHANGES

At the second day's hearings, the Actors' Equity Association, represented by its president, Frank Gillmore, made an urgent plea for revision of the bill. Mr. Gillmore said that the provisions of the first section, as at present worded, might prevent the entry into this country of an eminent foreign artist who merely wished to visit without seeking employment, for the sole reason that he was a professional musician. He also asked that the bill be revised to permit the entry into this country of notable foreign organizations, such as the D'Oyly Carte Opera Company, which came here as a unit.

MUSICAL UNION AGAINST PASSAGE

Representing the American Federation of Musicians, the national union, whose general counsel he is, Samuel T. Ansell requested the committee to take out of the bill all references to solo instrumentalists and orchestral conductors. He said that the present law, passed in 1932, concerning such artists, was more effective than the proposed one and that his organization did not favor the new measure. He believed it "did not go far enough."

The motion picture industry was represented by Gabriel T. Hess, of the Motion Picture Producers and Distributors of America, who opposed the bill in every phase, on the ground that it would bring retaliation from European nations and thus restrict the showing of American films abroad.

Throughout the opening days' hearings, an active part was taken by Chairman Dickstein in championing his measure. He stated one of his purposes was to prevent the bringing into this country annually of thousands of persons under contract as artists, who were later released to make their way as best they could and in some cases became public charges. He also said that the bill was designed as an answer to foreign immigration legislation allegedly discriminating against our artists.

Houston Has Series by San Carlo Opera

HOUSTON, TEX.—Coming as climax to a period of intense musical activity, the annual visit of Fortune Gallo's San Carlo Opera Company (Edna W. Sanders, local manager) included exceptionally good performances of three operas in the City Auditorium on February 3 and 4. The company was well received and excellent audiences attended.

Carmen brought Coe Glade in the title role, who gave a vital interpretation to the part. Dimitri Onofrei sang a clear-toned portrayal of Don Jose. The effective Micaela was sung by Leola Turner, tonally and dramatically excellent. Mostyn Thomas sang Escamillo with power.

Faust had Leola Turner, as Marguerite; Rolf Gerard, as Faust; and Harold Kravitt, ably representing Mephistopheles.

The principal artists of Aida were the excellent Bianca Saroya; Grace Angelau, splendid as Amneris; Aroldo Lindi, Mostyn Thomas and Florence Homer. K. B. M.

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New York Concerts

(*Continued from page* 13)

recessional. Three of these were arranged by Percival Parham, his accompanist, the fourth by William C. Heilmann. This singer's art has deep individuality, its most striking characteristic, perhaps, being a quality of simplicity that is far from the primitive, uncomplicated zest commonly associated with Negro singing. He commanded all the styles embraced in his list with ease. Admirable piano support was furnished by Percival Parham.

Cara Verson Contemporary music of several countries formed the recital program offered by Cara Verson, pianist, in Town Hall on Sunday evening. Miss Verson, known for her keen interest in present-day composition and as a lecturer on this subject, devoted her first two groups to Italian scores. She played Malipiero's Masks That Pass, an old Villanella for lute arranged by Respighi, and a Medieval Laude by Santoliquido. The most extensive opus offered was a sonata by Castelnuovo-Tedesco, with whom Miss Verson has conferred on the interpretation of his music during several visits to Italy. This is in six brief sections, played continuously, two of which are influenced by the "blues"; in general, the writing is in a fluent impressionistic idiom, with some leanings on Chopin, Debussy and the atonal school, but is marked by a warm and engaging melodic quality that might give the work popularity. The pianist received cordial recognition for her playing of this music, and of a variety of other scores, including Aaron Copland's Variations, Rudhyar's Aphrodite Born of the Foam and The Call, two sections from Turina's suite, Women of Seville, an etude and a prelude by Scriabin and Hindemith's Pantomime I, II, III and V. She showed an understanding of the highly complex modern styles and set forth their problematic content with appreciation and resource. There were many recalls and warm applause.

Miriam Marmein's Engagements

Miriam Marmein, American mime and dancer, recently made a two weeks' tour of cities and colleges in Pennsylvania and Georgia. She then returned to New York and rejoined the Sunday Nights at Nine at the Barbizon Plaza, where her numbers were her comedy dance pantomime His Maiden Voyage, replacing the Fountain, retaining her Dubarry number. She also made a short tour of upper New York state beginning in Syracuse on February 19. Plans for her forthcoming New York recital are announced.

Vivian Sharp Morsch Leads Bergen Chorus

GREAT NECK, L. I.—Vivian Sharp Morsch conducted the A Capella Chorus of Bergen County, N. J., in their visit here early in the month. The occasion was the culmination of a week of festivities celebrating the presentation by Mrs. William Barstow, of a clubhouse to the Woman's Club of Great Neck. The chorus won many encomiums for their singing of items by Bach, Brahms, and modern Americans, among them Lutkin, MacDowell, Borowski and Christiansen. Assisting were Gertrude Hopkins, harpist, and Tunde B. Kapka, pianist. Rebecca R. B. Roddy is corresponding secretary and Mrs. F. L. Keays, president of the club.

R. W. F.

René Le Roy Sails

René Le Roy, flutist, left New York February 10 on the SS. Washington. During his brief stay in America this season he appeared three times in Washington, giving recitals at the White House, at the French Embassy and at the home of Mrs. Hoods-Bliss. In New York Mr. Le Roy played over WJZ and presented programs at the Neighborhood Music School and for a private musicale. The French flutist returns to America next year for solo engagements and appearances with the Paris Instrumental Quintet.

Richard Crooks Visits Far West

Richard Crooks has gone to the Pacific Coast for a tour, which includes recitals and appearances with orchestras. Among his engagements was a recital in Los Angeles on the Behymer Artist Course at the Philharmonic Auditorium on February 2; 11, he sang in Pasadena; 17, in San Jose; 19 and 20, as soloist with the San Francisco Symphony Orchestra; 23 and 25, he sang in Portland and Seattle, Wash.; 27, he gives a recital in Vancouver, B. C.

Delta Omicron Honors Novaes

The Chicago Alumnae Chapter of Delta Omicron, National Music Sorority, honored honorary member, Guiomar Novaes, pianist, on January 24 at the Medinah Athletic Club. Those attending were members, patrons and patronesses and guests of the four Chicago chapters of the sorority, Pi, Psi, Lambda and Chicago Alumnae.

As a memorial to the understanding of good-will and peace existing between the Pan-American countries the adult education council of Chicago presented Mme. Novaes, who is a Latin-American, at Orchestra Hall in concert on January 25.

Abram Karol Plays at Atlantic City

Among recent engagements for Abram Karol, violinist, was one in Atlantic City, N. J., last month at the Jewish Community Center. Mr. Karol played Corelli's La Folio, Lalo's Spanish Symphonie (three movements) and pieces by Gluck, Debussy, Achron, deFalla, Brahms, Novacek and Wieniawski. His accompanist was Bernard J. Cortese. In November Mr. Karol appeared with the Civic Symphony Orchestra (Emil Folgmann, conductor) at the University of Pennsylvania.

Radio Highlights
Dialed by M. L. S.

Dr. Earnest A. Hooton, professor of anthropology at Harvard University, came out last week with his views on mankind—and his idea is that *homo sapiens* is pretty cheesy. In fact, he went so far as to say: "Man's efforts to control himself individually and in society might impel a gorilla to thump his chest and roar with laughter." Dr. H. admits that man has invented a few gadgets, but what of the way he uses them? Dr. Hooton finds cause for head-shaking.

One of the misused products of man's mind, we learn, is radio. The doctor imagines the inhabitants of Mars (presumably a really *intelligent* race whom gorillas would not laugh at) tuning in on "the thousands of humanly made sounds and vocalizations which' are amplified and projected into space. What would he (the smart boy from Mars) hear? He would hear pseudo-cultured voices of radio announcers in mendacious statements about the merits of commercial products; the raucous voices of newspaper reporters; the glutinous tones of the female cosmetic tout, the nasal whine of the degenerate crooner, the blaring cacophonies of swing bands, and insincerities of bawling demogogues."

Mankind's collective face ought to be pretty red at the thought of the Martian tossing away his earphones with a sneer and a "phooey." However, he wouldn't hear the above *all* the time, Dr. Hooton.

If he had been listening last week-end, he would have heard the Metropolitan Opera on Saturday afternoon in a production of Norma, with Gina Cigna, Martinelli, Castagna and Pinza. On Sunday he would have caught at noon the concert from the Radio City Music Hall orchestra conducted by Erno Rapee. Later, on the Magic Key Hour (WJZ), Albert Spalding and Frederick Jagel were among the purveyors of tonal delights.

Also that afternoon our Martian might have been turned to WABC to be entertained by the New York Philharmonic Orchestra, making very good use of the "gadgets" invented for them to play on, and responding smartly to the behests of Carlos Chavez' baton.

In the evening, the same station gave out an enjoyable interlude of Joseph Bentonelli's singing when the tenor substituted for Nelson Eddy on the Vick's Hour.

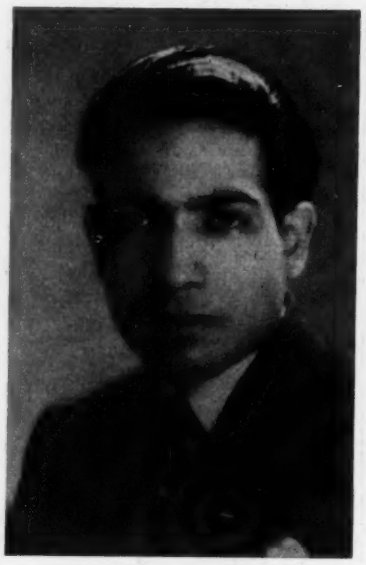
Still keeping on the Columbia wave-length, the Ford Hour shone with the refulgent tones of Giovanni Martinelli, soloing with the symphony orchestra and chorus under Victor Kolar. One of the orchestral highlights was the first playing of Mr. Kolar's lovely arrangement of Debussy's Clair de Lune.

Shifting to WEAF, our snooty Martian got his eyes (or, rather, his ears) opened still further. Grace Moore, as assisting artist with the General Motors Symphony Orchestra and Erno Rapee, loosed her soaring soprano into the ether.

Of week-day and night offerings: On Thursday afternoon Dr. Paul Pisk registered high merit when he broadcast a piano program of Austrian Dances of Three Centuries over an NBC network . . . Mary Hopple, contralto, artist-pupil of Adelaide Gescheidt, gave brilliant projection to the aria O Mio Fernando with the Sodero Orchestra (WOR) on Friday evening . . . Lauritz Melchior gave us a surprise by guest starring on Saturday night's Hit Parade, a period of jazz revelry. Well, Mr. Melchior is always a hit, so this "parade" went right up his alley, so to speak, although he was a little out of line because he didn't sing jazz.

José Figueroa Active in Europe

José Figueroa, violinist and teacher of Paris, is having an active season in Europe. He is soloist at Alfred Cortot's concerts, and recently appeared as leader of the Ecole Nor-



JOSÉ FIGUEROA

male Quartet. Figueroa is giving two recitals in Paris in April and May with his brother, Narciso, pianist, one of these recitals to be devoted to sonatas by Bach, Beethoven and Fauré.

Mr. Figueroa, a member of the faculty of the Ecole Normale, has among his pupils those who have won prizes at the Paris National Conservatoire. An artist pupil of his, Erik Rosenblit, sixteen years old, gave a recital of Bach, Glazounoff, Chausson, Paganini on February 5. Mr. Figueroa has an American tour planned for next season.

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Class Piano Teaching Enters New Phase In Work of Oxford Extension Course

Establishment of Authorized Teacher Training Centers Gives Impetus to Standardization of Instruction—Recreational Programs Make Effective Use of Piano Class Work for Adults

One of the most significant musical movements of recent years in this country has been the rise and growth of piano class instruction. The idea that it was possible and practical to teach the piano in classes came from a few daring pioneers who had noted the success with which the class plan of teaching the instruments of the band and orchestra had been carried out in the public schools.

The class plan of instrumental instruction is one of the most distinctive features of public school education in America today. Its problems and procedures have been worked out and tested by the public school music supervisor. So thoroughly has this been done that there is no instrument of the band or orchestra which has not been taught on the group plan. The piano, however, was the last instrument to be brought into the fold of class instruction. America has led the way and other countries are now beginning to copy the idea.

A leading place in this movement has been taken by the Oxford Piano Course for class and individual instruction, which has had an interesting history. This was described by Duncan McKenzie, secretary of the Oxford Extension School of Piano Playing, who has recently made two extensive tours of the United States and Canada, lecturing to piano teachers on the principles and methods of using the Oxford Piano Course in teaching individuals or groups.

"The Oxford Piano Course had its beginnings in 1917," he said, "when Osbourne McConathy, then director of the department of Public School Music, Northwestern University, and Supervisor of Music in the public schools of Evanston, Ill., in conjunction with Gail Martin Haake and Charles J. Haake, both of the Music Department of Northwestern University, began to experiment with what was considered a radical innovation in the methods of teaching the piano. The result was the publication of the Oxford Piano Course in 1926. The course, as so far published, covers four years of instruction. The method of using it is explained in the two Teachers' Manuals.

Certification Plan

"To meet a demand for authorized Oxford teachers, in 1935 the Board of Regents of the State of New York granted a charter of incorporation to the Oxford Extension School of Piano Playing. The aim of the school was not to compete with already existing institutions, but instead to create a plan by which the work of Oxford teachers could be standardized all over the country.

"The result was the organization in many states of Normal Centers for the training of teachers. The courses given at these centers are the equivalent of university courses. Many of the centers are at universities and colleges of music. Among the centers at degree-conferring institutions are—American Conservatory of Music, Chicago; Arizona State Teachers College; Arthur Jordan Conservatory of Music; Boston University; Chicago Musical College; Columbia University; Concordia College, Moorhead, Minn.; Kansas City Conservatory of Music; De Paul University, Chicago; Northwestern University, Evanston, Ill.; New York College of Music; Pittsburgh Musical Institute; North Dakota State Teachers College; St. Xavier College, Chicago; University of Idaho, of Louisiana, of Louisville, of Montana, and of Southern California at Los Angeles.

New Psychological Methods

"The Oxford Extension School publishes a bulletin which explains the aims and ideals of the school, and its plan for teacher and pupil certification.

"One of the significant features of the Oxford plan is the use the authors have made of the most recent research studies in the field of child psychology. Thus, music is taught first from the start rather than notation. Notation is taught as the child sees the necessity for understanding it. Creative activity is a dominant factor in every lesson rather than drill activity. The latter comes as a result of the former. In this way, music lessons become a joy both to the teacher and the pupil. Pupil mortality has been lowered by the Oxford plan.

"One has only to be present at a workshop recital, a new type of recital developed by Oxford teachers, to see the joy pupils know, harmonizing melodies at the keyboard, and making up their own little pieces, using the material with which they are familiar.

Work with Adult Beginners

"The same plan has been adapted to suit the adult beginner. He harmonizes and transposes just as the child does, but often not so well. In fact, saying this brings to mind what a well known musician has often said in public, 'Teaching the adult beginner to play the piano offers a challenge to the teacher.' The adult field is a virgin one for the piano teacher. Some teachers find that they are better suited to teach adults than children. The main point is that the teacher must have the right attitude towards the work. The Beginner's Book for Older Pupils of the Oxford Piano Course offers a one year's course of instruction for the adult beginner.

"There is not time to tell of the many interesting phases of adult piano instruction that one meets in this country. Such instruction is being offered in the recreational programs of department stores for employees; also in large business organizations such as insurance companies. Choirmasters are using the plan with their choir members as a means of teaching sight singing. It is quite common to come across it at summer camps both for children and adults.

"During the depression many teachers were obliged to experiment with class instruction, for economic reasons. Those who prepared themselves to teach in this manner were successful and they now find that they have rebuilt their business from their class piano pupils. This has been a common experience.

"The class idea in instrumental instruction has had a very wholesome influence and effect on the teaching methods and procedures in vogue in America today, and nowhere is this seen more than in the field of piano instruction for the individual. Teachers who are looking towards the future are well advised to make themselves conversant with the new trends used today by progressive teachers." R. M. K.

White Plains First Baptist Choirs to Give Verdi's Requiem

The choirs of the First Baptist Church of White Plains, N. Y., will present the Verdi Requiem at the church on March 7. The Junior Choir of forty girls sing the Agnus Dei antiphonally with the senior choir of fifty voices. Soloists are Margaret Ascolese, soprano; Mary Hopple, contralto; Frederic Baer, baritone, and Elfrieda Bos Mestechkin, violinist. Elizabeth B. Cross is organist and choir director.

Chamber Music Society Presents Siberian Singers

The Chamber Music Society musicale at the Grand Central Galleries, New York, on February 9 presented The Siberian Singers (Nicholas Vasilieff, director) and the Perolé Quartet assisted by Katherine Bacon, pianist. The choir offered traditional and folk songs and numbers by Borniansky, Tschaikowsky and Lvoffsky. In their sacred numbers they appeared in authentic Moscow Cathedral Robes, and later in Russian costumes. The quartet and Miss Bacon were heard in the César Franck quintet.

Illinois State Society Meets

Musette Trulock, soprano, presided at the February 12 musicale of the Illinois State Society. She introduced Harry Thomson, tenor, who sang Shoes (Manning) especially well, and James Phillips, bass, whose singing of Big Brown Bear (Mana-Zucca) had character. George Herlihy was an able accompanist. Margaret Stiles MacDonald, artist, unveiled her life-size oil portrait of Mme. Trulock. F. W. R.

Anne Howe Appears with Charleston Orchestra

Anne Howe, violinist, was soloist and guest conductor of the Charleston (S. C.) Symphony Orchestra at its initial concert this season. Tony Hadji is the regular conductor of the group, which was organized by Maud Gibbon. Miss Howe, a native of Charleston, received her music degree from the Cincinnati Conservatory of Music, and since then has studied with Michael Press. She is head of the violin department of Transylvania University, Lexington, Ky., conductor of the string symphony orchestra there and concertmaster of the symphony orchestra.

Russel Wragg Compositions Heard

A new song, Lilacs, by Russel Wragg, American composer-pianist, has just been published. Lilacs is to be sung with other of Mr. Wragg's songs, in forthcoming concerts by Rose Bampton of the Metropolitan Opera. Helen Jepson includes Mr. Wragg's songs on programs this season and next. A new song cycle, From the Furrow, recently completed, was sung by Sally Fiske, soprano, for the New England Society at its President's Day concert, Mr. Wragg at the piano.

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MUSIC NOTES from Coast to Coast

EL PASO, TEX.—The annual popular concert of the El Paso Symphony had Emily Hardy as soloist. The program began with von Weber's overture to Oberon in which the orchestra did the best work of the evening. Schubert's Unfinished Symphony followed.

Miss Hardy chose for her opening numbers Non so piu cosa son from The Marriage of Figaro, and the Bell Song, from Lakme. She possesses a voice of good quality, but the latter aria taxed her entire resources as a coloratura. Glière, Dvorak, Liadoff and Tschaikowsky works were played by the ensemble, and Miss Hardy sang Hymn to the Sun from The Golden Cockerel, by Rimsky-Korsakoff, in which she showed the work of a sincere artist.

On the whole the orchestra is doing fine work, under the direction of H. Arthur Brown, who is loaned to El Paso by the Juilliard Foundation.

The San Carlo Opera Company made their annual appearance here on February 8 in Carmen, with Coe Glade excellent in the title role. The scenic effects were fine, the chorus fair, but orchestra inadequate. We are perfectly sure Mr. Gallo does not stage this kind of performance in musical centers. Good productions are needed here if audiences are to be satisfied. We must except the good work of Carlo Peroni, the conductor, and Leola Turner as Micaela.

The Vienna Boys' Choir unfortunately gave their concert here on the same night as the opera, and your correspondent could not attend both. We are told they gave an exquisite concert to a very good house.

H. J.

GALVESTON, TEX.—Dusolina Giannini was the guest of this city on February 7, when the Houston Symphony Orchestra, its director Ernst Hoffmann, and a large number of the symphony friends, came by special train to Galveston from Houston. The Galveston 1937 Mardi Gras executive committee presented this galaxy of artists.

The orchestra's premier concert was one of unusual interest and won warm plaudits. At the close of the program the mayor of this city, Adrian F. Levy, spoke of the beauty and finish of the work of the orchestra, and adding that from now on this will be an annual occasion. Mr. Hoffmann replied briefly and expressed the pleasure he had found in being in Galveston and directing.

Morton White-Ross, pianist of this city, was the artist presented early in February by the Houston Junior League. Mrs. Ross gave a well balanced program, played with skill and good interpretation.

Mrs. Z. L. White is sponsor of an ensemble class of eighteen pianos conducted by Silvio Scionti, of the Chicago Musical College. Mr. Scionti visits Galveston each month to instruct this group. In May it will give a program of symphony music.

K. B. M.

SAN DIEGO, CAL.—The Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) was heard at the Savoy Theatre on January 13, under the auspices of the San Diego Woman's Philharmonic Committee. An audience representative of social and musical organizations of the city gathered to welcome Dr. Klemperer and his splendid orchestra and responded with enthusiasm to a program which included works of Weber, Brahms, Debussy, and Wagner. Dr. Klemperer's masterly handling of this fine group was especially apparent in the D major symphony.

The Morning Choral Club (Louis Bangert, conductor), with Bess Bangert, accompanist, gave the first concert of its fourteenth season at the Savoy on January 28, presenting as soloist, Grace Adams East, trumpeter, with Mary Barnard Jacobus at the piano. Mrs. East brings to her handling of the trumpet a rich and a poetic interpretation. The chorus of eighty-four women, with Mrs. Bangert at the piano, sang with intelligent interpretation, beauty of tone, and excellent diction. In the Legend of Miana (Fontenailles) with flute obbligato by Alene Benner, there was excellent feeling and nuance. Incidental solos in various numbers were taken by Mesdames Bence, Lindahl, Shaw, Chase, Rye, Maxwell, Rodgers, Kirkpatrick and James.

The Federal Music Project gave its outstanding performance in the Humperdinck opera, Hänsel and Gretel, on January 27 to 31, under the direction of Charles Marsh, director of the project; Julius Leib, conductor; and William Stewart, stage manager. The musical side of the production reflected the progress being made under Mr. Marsh's direction, while the orchestra under Mr. Leib supported the cast effectively. The fairy opera was delightfully staged by Mr. Stewart. Carmen Conger and Genevieve Roberts were picturesque as the children; Charles Cannon deserves commendation for his portraiture of Peter; Elizabeth Clark was vocally acceptable as Gertrud; and Dorothy Starbird gave a clever impersonation of the Witch. Barbara Beck was appealing as the Sand Fairy and later, the Dew Fairy. Extremely clever costumes were designed by Helen Jarmouth. Credit for special coaching is due Katharine Pike Skeddon, accompanist.

H. B.

SASKATOON, CAN.—Possessing a facile technic and warmth of tone, Paul De Marky, pianist, appeared under the auspices of the Conservatory Club. Haydn's variation in F minor was the favorite, which was followed by Chopin and a group of moderns concluding with Liszt's second rhapsody. The audience demanded encores.

Ivan Phillipowsky, London pianist, appeared in recital at the University of Saskatchewan. The program consisted of an early English group, extremely well played; Schumann's Kinderscenen, Brahms' opus 119 and novelties by Rachmaninoff and Albeniz. Beautiful tone quality, fine phrasing and technical efficiency marked his performance.

The University Choral Society and the Saskatoon Symphony Orchestra, both directed by Dean Collingwood, appeared in concert at Convocation Hall. Excerpts from The Mastersingers, choruses by modern English composers and small symphonic works by Tschaikowsky, Brahms and Dvorak comprised the program.

The Saskatoon Symphony Orchestra (Arthur Collingwood, conductor) gave Schubert's Unfinished Symphony, a Mozart overture and several smaller works at their last concert. Vivian Collard, pianist, appeared as soloist in a Bach concerto.

The Musical Art Club's annual musicale at The Bessborough had as guest-artists Ross MacRae and William Homenuk, violinists of Regina. Lillian Niderost, soprano, sang a Mozart aria and Lieder, and Gordon Hancock, pianist, played Strauss' Wiener Blut waltzes arranged by Edwin Hughes. Evelyn Eby was at the piano for the violinists in sonatas by Purcell, Beethoven and Grieg. Accompaniments to the songs were played by Reginald Bedford.

The Art of Bel Canto was the topic selected by Helen Davies Sherry for her talk to the Music Teachers' Association. Muriel Irwin, soprano; Dorothy Overholt, violinist; and Evelyn Eby, pianist, appeared.

The music of Russia, Finland, Norway, Sweden and the Isle of Man formed the program for the Women's Music Club. Tyra Olson and Maisie Oates gave papers and compositions were interpreted by Mesdames Tricky, McDonald, Sutherland, Turnbull, Anderson and the Misses Johannes, Overholt, Eby, Palmer and Collard.

Lyell Gustin addressed the Musical Art on The Mediaeval Modes. Illustrations consisting of plain-song and works by Bach, Chopin, Grieg, Dvorak, Debussy and Ravel were furnished by members.

L. G.

SEATTLE, WASH.—The local chapter of Pro Musica has had an active month, having presented two splendid concerts in addition to two programs by the younger study group. The Byzantine Ensemble, a group of superb singers under the direction of Christos Vrionides, was presented at the Women's University Club on February 11 in a program of primitive music. The numbers were not only highly entertaining but exceedingly instructive and fascinating.

Helen Louise Oles and John Hopper, duo-pianists, were heard on February 3 in an informal concert which revealed them to be performers of delightful charm and personality coupled with sincere musicianship and excellent ensemble.

The Seattle Musical Art Society presented the American violinist Byrd Elyot in recital on January 24, at the Moore Theatre. Miss Elyot attracted a large audience, but she did not depend upon anything but excellent performance for her applause. Opening with the Sinding A minor suite, she played with admirable style. Her technic is entirely adequate to express her emotional depths, and the Conus E minor concerto was given an inspired reading. Helen Louise Oles gave excellent support as accompanist.

The annual midwinter concert of the Philomel Club, under the direction of R. H. Kendrick, was a musical event which received warmest commendation. Mr. Kendrick had brought his enlarged club to a high degree of vocal perfection and the program was one of exquisite taste.

J. H.

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Peter Chambers Musically Active Since Return to America

Peter Chambers, bass-baritone, returned this fall after four years in Europe. While abroad he studied in Paris with Cecile Gilly, teacher of Marjorie Lawrence and John Brownlee, and in Vienna with Artur Wolf. Erich Leinsdorf, who prepares opera performances in Salzburg for both Toscanini and Bruno Walter, was another of Mr. Chambers' mentors. Two and a half years were devoted to study alone, after which the young singer gave concerts in Vienna, Paris and Brussels.

(*Photo by Josephine Rossi*)
PETER CHAMBERS

Since his return to New York, Mr. Chambers has been singing three times a week over WINS and appeared in guest performances with the New York Hippodrome company. He is frequently heard in private recitals. On Christmas Day he gave a program at the home of Mrs. James P. Donahue; on New Years' he sang at a musicale given by Mrs. Charles McCann. He also has sung at the Washington residence of Mrs. Eleanor Patterson, owner of the Washington Herald. Mr. Chambers recently was soloist at one of the Piza Musicales at the Hotel Ambassador, New York, his second engagement in this series.

Mr. Chambers is a graduate of St. Marks School for Boys and was a member of the class of 1923 at Yale. His early studies in music included instruction at the David Mannes School. He has been heard in a Town Hall recital in New York, as well as other concerts in the East. His operatic experience has been gained through association with the Pacific Coast Opera, the Washington Opera, the Philadelphia Opera and the Washington Opera, the Philadelphia Opera and the American Opera Company with which he sang roles in Carmen, Martha, Rigoletto, Faust and The Marriage of Figaro.

Studio Notes

ADELAIDE GESCHEIDT

A large audience enjoyed the February program of songs and operatic numbers presented by four pupils of Adelaide Gescheidt in her New York studio. Mary Burnett, soprano, was heard in songs by Massenet, Wolf and Ware, also the aria Depuis le jour (Charpentier), displaying individual artistry. Her coloratura singing of Sunlight, waltz by Ware, was delightful, the composer sharing honors with the singer. Mary Williamson, contralto, opened her group with Handel's Alma mia, displaying dramatic intensity in her items, coupled with poise and musicianship, especially in Amour, viens aider (Saint-Saëns) and Impression Basque (Fourdrain). Dorothy Gordon, dramatic soprano, sang with fine style and much feeling, exhibiting versatility in Se tu m'ami, attaining nobility in Pace, pace (Verdi), and closing with Rain (Curran) and Song of the Open (LaForge). Leo Bernache, tenor, sang a series of arias, including Che fiero costume (Legrenzi), Una furtiva lagrima (Donizetti), and the aria from Le Roi d'Ys, showing abandon and vocal assurance; he closed with Branscombe's Postern Gate. Evelyn Austin accompanied at the piano with excellent support.

F. W. R.

CLAUDE GONVIERRE

The monthly study class was held at the New York studio of Claude Gonvierre on February 15. Bach and Beethoven were the composers under discussion. Mr. Gonvierre gave an outline of the differences in the creative music of the two composers. To illustrate the more intellectual and formal output of Bach, Nina Humbert played one of the two-part inventions. The themes were then analyzed.

To give an idea of the sweep, the emotional depth, and the flowering tone needed for the interpretation of the Pathetique sonata of Beethoven, the first two movements of the work were played by Jessie King.

There was general criticism by the class of the two pianists, the idea of the monthly meetings being not only to give the performers poise and the feel for playing before an audience, but also to have the students listen intelligently, analyze the melodic and harmonic structure of the music, and note shading, phrasing, rhythm, pedalling of performances.

G. N.

HEINRICH GEBHARD

BOSTON—Two artist-pupils of Heinrich Gebhard, pianist, recently played here. On February 9, Edwin Davis was heard in recital in the Brookline Morning Musical at Longwood Towers; February 10, Ethel Hutchinson was presented in the Schumann B minor sonata at the MacDowell Club. Both disclosed splendid technic and range of poetic feeling.

L. J. G.

BETTY PARET

Pupils of Betty Paret are giving harp recitals for the benefit of a fund to provide instrument for a child unable to purchase one for herself. On February 6 nine-year-old Nina Dunkel played; fourteen-year-old Patricia Yates appears on February 27. Patronesses for the fund are Mrs. Theodore Steinway and Mrs. Philip Weld.

Emily Loomis, a Paret pupil, recently gave a program at Columbia University, assisted by the Dresskell String Quartet.

Jean Fardulli Here for Tour

Jean Fardulli, Greek baritone, recently arrived in the United States from a six months' stay in Europe. Before coming to New York he offered a concert in Montreal under the auspices of the Greek Society.

Mr. Fardulli was artistic director of a season of opera from September 24 to October 12 at the Theater Pallas, Athens. Besides managing it, the baritone sang the principal roles of Tosca, La Boheme, Madam Butterfly, Aida, Carmen, Il Trovatore, La Favorita, Manon, Rigoletto. Others in the cast were artists from the Paris Opera and La Scala. The baritone has been invited to direct the season again next fall.

Mr. Fardulli also made a concert tour of Egypt, singing several times in Cairo, Alexandria and Portside. Concerts also in Greece were given.

Engagements of Cara Verson

Cara Verson's concert engagements for the 1936-37 season included a causerie recital, Vistas of Spain, December 13, for Lake Forest (Ill.) Music Club; benefit recital for music school of Gad's Hill Settlement of Mu Phi Epsilon sorority, January 24, Winnetka, Ill.; Town Hall recital, New York, February 21, when she gives the first New York performance of the Castelnuova-Tedesco sonata; causerie recital, International House, Columbia University, New York, March 10; causerie recital, Brooklyn Academy of Arts and Sciences, March 16. A tour of New England follows these engagements. In April Miss Verson will give her Vistas in Spain causerie recital at the Art Institute at Minneapolis, Minn.

Pablo Miquel's Activities

Pablo Miquel was accompanist for Giovanni Martinelli in Havana on December 16 and 18; and in Cleveland, January 10. He played for Mr. Martinelli and Marjorie Lawrence at one of the Bagby Musicales at the Waldorf-Astoria, New York, on January 18. Mr. Miquel was at the piano for recitals of Gaspar Cassado on January 21 in Montreal; 22, in Quebec; February 12, Wolfville, N. S.

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Music in Milan

(*Continued from page 5*)

outstandingly. Titina Rota, gifted young painter, created the other costumes, admired for elegance and originality. Nives Poli was the pretty and charming protagonist, and Carletto Thieben an excellent Coppelius.

Tosca, conducted by Franco Ghione, and sung by Maria Caniglia (Tosca), Lugo (Cavaradossi) and Borgioli (Scarpia) had a favorable reception. Lugo, new here, won personal success with his supple and powerful voice.

ROSSINI EXHUMED

Rossini's ancient Cinderella had as its vocal heroine Gianna Pederzini, with mezzo soprano of the necessary range if not the youthful purity of tone one might desire. Tenor Malipiero was a willing if not entirely charming prince; Teresita Buganelli and Vittorio Palombini did lively, colorful sisters; Vincenzo Bettoni created a telling old father. Marinuzzi conducted and played the harpsichord, according to the custom of the nineteenth century. The chorus trained by Vittore Veneziana, acquitted itself splendedly.

The costumes by Aldo Calxo, tending towards a grotesque baroque, were rich and colorful, but rather heavy and not always harmonious. The scenery by Galileo Chini might have been much better.

SYMPHONY CONCERTS

Three excellent symphony concerts conducted by De Sabata, Willy Ferrero, and Fernando Previtali, presented three interesting new works: Palia di Siena, by Renzo Bossi; Colombina, by Zandonai, and Ronda Arlecchinesco, by Busoni.

There followed concerts by the Poltronieri Quartet: pianist, Carlo Viduzzo (in collaboration with Anzodio, clarinettist); pianists, Ornella Santoliquido and Giorgio Favaretto; soprano, Fioroni; violinist, Milstein, and the Alceo-Galliera Quartet. The new music that found place in these programs was a fantasy by Montain; Symphony, Arioso and Toccata by Casella; Three Lieder by Petrassi; and Jewish Song by Castelnuovo-Tedesco.

UN 'ORA DI MUSICA

We had Pianist Horszowski in a Vivaldi-Casella concerto and pieces by Tansman and Shostakovitch. Neuenschwandler, singer; Pierangeli, violinist; Favaretto, pianist, and Tassinari, flutist, presented music by Bach, Ghedini, Roussel and Poulenc. Pianist Gorini played a new sonata of his own; cellist Crepax two pieces by Bloch; and some soloists did a symphony for piano, clarinet, trumpet and cello by Casella. Rachele Cascella offered an unusual series of Moussorgsky songs, sung with taste and intelligence, and cellist Luigi Silva played a prelude, aria and finale by Petrassi.

A Respighi commemoration, with sopranos Micelli and Fioroni; tenor, Heinz; and the Camberata of Madrigalists, conducted by Nicola Janigro, brought and excellent reading of Deita Silvane and Lauda per la Nativita del Signore.

SOCIETA DEL QUARTETTO

Serafin (oboe), Magistretti (harp), and some musicians from La Scala orchestra, offered Milan Marcello's concerto for double string quintet, and a charming quintet by Nino Rota, as novelties.

Huberman as usual won success, and played a Hindemith sonata, new to Milan. Giocondo De Vito, young violinist, was also acclaimed in concert, as was the welcome Lener Quartet.

AMICI DELLA MUSICA

Other interesting concerts: Curtis Quartet, Lilia d'Albore (three pieces by Bizzelli, new here); Pianist Pitini (a new March of Tiny Soldiers by Tedoldi); singer, Rita De Vincenzi (rich list of old and modern songs); violinist, Antonio Abussi (Lamentation, and Tumult by Renzo Bossi, as Novelties). Some orchestra hearings, entrusted to young leaders, brought M. Castagnone (Ines Ferraris, soprano, and Fulvia Cimadori, pianist, as soloists); M. Lupi assisted by Calace, pianist; Crepax, violinist, and Crepax, cellist).

George Posman, pianist, gave an applauded recital; Ines Tellini sang delightfully, assisted with skill by Giorgio Favaretto, pianist. Janigro, young cellist (with Alfredo Rossi at the piano) showed pronounced talent.

An orchestral concert *fuori programma*, was conducted by G. A. Fano, who presented symphony and vocal works of his own, with the assistance of the singer Arangi-Lombardi.

ANDRÉ MATHIEU,

seven-year-old composer-pianist, made his debut in Paris at the Salle Chopin in December, playing works of Ibert, Bach and Debussy and nineteen of his own compositions. André is a Canadian, son of Rodolphe Mathieu, director of the Canadian Institute of Music. The child began to play the piano at the age of four. Before coming to Europe he gave recitals in Canada and over the Canadian Radio Commission network. At one broadcast he played his concertino for piano and orchestra. André is now fulfilling engagements in Europe.
(Photo by Manuel Frères.)

CIRCOLO FILOLOGICO

At an all-Moussorgsky concert, Mary Tibaldi Chiesa gave an introductory talk, and contralto, Livia Sigalla sang several songs in the original version (new here) assisted by Favaretto, pianist.

A commemoration of Benedetto Marcello followed, with a speech by Magni Dufflocq, and vocal and instrumental pieces interpreted by Andreina Guastalla, singer; Maria Maffezzoli, pianist, and Roberto Caruana, cellist.

Amy Ellerman Sings at Keuka College

PENN YAN, N. Y.—Amy Ellerman, contralto, appeared here last month in the Artist Series of Keuka College. The distinguished singer presented a generous program, comprising Italian, German, French and English numbers. In the first group were Handel's Ah! Mio Cor, the Spesso vibra persuo gioco of Bononcini and My Heart Is Weary (A. Goring Thomas). A Teutonic assortment brought Nacht und Traume (Schubert), Ruhe, meine Seele (Strauss), Die Mainacht (Brahms) and Widmung (Schumann), followed by L'heure exquise (Poldowski), L'automne (Faure) and In Mezo al Mar (Sadero). In conclusion Miss Ellerman offered five items in English, Song (Sammond), He Loves—Loves Me Not (Mascagni), Bring Me Your Tears (Jessie Wise), The Oxen (Graham Peel) and Midsummer (Amy Worth). The vocal richness, fine control and interpretative discrimination of this artist were in ample evidence. She sang each number with such clear enunciation and deft emphasis of musical underlining that the audience had the impression of a series of mood pictures, differentiated with effect and taste. Ardent applause rewarded her throughout the program. Miss Ellerman's excellent accompanist was Gene Schiller.

K. P.

Beach Works Scheduled

Mrs. H. H. A. Beach's The Shadows of the Evening Hours, a new anthem, was performed on January 31 at St. Bartholomew's P. E. Church, New York. Mrs. Beach's The Canticle of the Sun for chorus and solos, was sung on January 24 by the choir of The Riverside Church, New York, and on February 14 her sonata for piano and violin was performed by Virginia Duffey and Eugenie Limberg in the Composers' Program, MacDowell Club, New York.

Frank Forest's Appearances

Frank Forest, tenor, who appears in the motion picture Champagne Waltz with Gladys Swarthout, was soloist with the orchestra in Sioux City, Iowa, on January 11, under the baton of Leo Kucinski. January 13, Mr. Forest and Miss Swarthout gave a joint recital in South Bend, Ind., and another appearance of the two was on January 31 in Gary, Ind. Mr. Forest sang solo recitals on the 25th in Anderson, Ind., and 27, in Fondelac, Wis. The tenor goes back to California for a picture test with Paramount before beginning a concert tour of Arkansas, Mississippi and Missouri which extends to April 15, when he returns to California.

Boerner at White House

Charlotte Boerner, soprano, sang for President and Mrs. Roosevelt at the White House on January 14. Her accompanist was Coenraad V. Bos. Miss Boerner's current transcontinental tour includes appearances in Seattle, San Francisco, Los Angeles and Hollywood.

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Stravinsky-Dushkin and St. Louis Orchestra in Columbus

COLUMBUS, OHIO.—Enterprising Capital University, located in the suburb of Bexley, recently had the honor of being host to Igor Stravinsky, who appeared with Samuel Dushkin, violinist, in two consecutive evening concerts at Mees Hall.

The programs were well contrived to give a representative cross-section of the composer's work without resorting to his extreme later style. The Suite Italienne, the Divertimento, which comments in a tart and vagrant manner on certain Tschaikowsky themes, and two movements from the violin concerto in D, served to progressively prepare the ears of a none too sophisticated audience for the Aire du Rossignol et Marche Chinoise, the *berceuse* and *scherzo* from the Oiseau de Feu and the rollicking Danse Russe from Petrouchka. The latter two in particular were applauded with admiring sincerity. The playing of both musicians was of a high order, straight-forward and unpretentious.

Another novelty was the first engagement here of the St. Louis Symphony Orchestra, a presentation of the Women's Music Club. Conductor Vladimir Golschmann and his men made a favorable impression in a program that was hackneyed, even for conservative Columbus. The program consisted of the Bach-Tansman toccata in D Minor; the Cesar Franck symphony; Strauss' Till Eulenspiegel; Dance of the Sylphs from Berlioz' Damnation of Faust; and Wagner's Tannhäuser Overture. Mr. Golschmann evidenced keen insight into these old scores and displayed a generally well-disciplined body of musicians. H. G. D.

Baltimore Symphony Orchestra to Admit Women Members

BALTIMORE, MD.—The Baltimore Symphony Orchestra, pioneer in the field of municipally controlled symphonic music in America, is adding another chapter to its history. Frederick R. Huber, municipal director of music in Baltimore, who has guided the orchestra during its twenty-two consecutive seasons, is inaugurating a plan to admit women to the various orchestral choirs. Heretofore, the Baltimore orchestra has restricted women to the harp choir. Mr. Huber points out that many concert artists are women, and the public makes no discrimination against them but judges them on their musical merits alone. That is the measure and scale by which they are being chosen for the Baltimore Symphony Orchestra. Mr. Huber, assisted by Bart Wirtz, assistant conductor, and Frank Gittleson, concertmaster, held the first of these auditions. Ernest Schelling, conductor of the Baltimore Symphony Orchestra, has expressed his hearty sympathy with the movement. However, engagements in New York and elsewhere prevented his being present at the initial auditions. Mr. Schelling left the city after conducting the recent Richard Strauss-Johann Strauss concert at the Lyric Theatre. He returned to Baltimore for the All-Polish concert of the orchestra the first Sunday in February. K. L.

San Carlo Opera and Ballet Company to Tour Next Season

Columbia Concerts Corporation has announced that in association with Fortune Gallo it will form a special San Carlo Opera and Ballet Company to tour one and two night stands next year, presenting two double bills—Rimsky-Korsakoff's Coq d'Or sung in English, followed by a Russian ballet; and Rossini's Barber of Seville, followed by a Russian ballet.

The principals in this enterprise have planned a company of one hundred, with complete orchestra, chorus, principal singers and dancers and corps de ballet. The operas are to be staged under the personal supervision of Mr. Gallo.

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MARGARET ASCOLESE,
soprano, soloist of the Verdi Requiem at the First Baptist Church in White Plains, N. Y., on March 7, Elizabeth B. Cross, organist and choir director.

ARTHUR ALEXANDER,
New York voice teacher, will go to California for two months with four of his pupils, after which he returns to New York.

ISIDOR ACHRON
sailed February 20 on the SS. Ile de France for a European concert tour, beginning on the 28th in London as soloist with the London Symphony Orchestra under Sir Henry Wood. Mr. Achron gives a recital in London on March 2 and plays in Milan, March 7; 10, in Rome; also giving a recital in Warsaw, Poland.

JAC VAN DEN BURG,
violinist, conductor, and father of Willem Van den Burg, assistant conductor of the San Francisco Symphony Orchestra, recently arrived from Holland to visit his son. This is his first trip to America.

MISCHA GOODMAN,
violinist, teacher of artists who are appearing in New York, Brooklyn and Elizabeth, N. J.

A GROUP OF JOSEPH J. KLEIN'S ARTIST PUPILS
at his studio in Glendale, California. Left to right, seated: Mary Louise Williams, accompanist; Viola Tone, Yvonne Wagner, Dorothy Shomler, Clara Thatcher, Loie Hunt, Eva Jernigan. Second row, seated: Harriet Holcomb, Henrietta Robinette, Audrey Talbot, Marguerite Johnson, Dorothy Barkdoll. Standing: Joseph J. Klein, Mary Boyle, Gerald H. S. Kendall, Harry Read, William Van Aalst, Sam Merriken, Kenneth Dowson, Clifford Orr, Nina Bauman. Back row: Bob Dressen, Andrew Habura, Milton Johnson.

EMMA OLSSON,
pianist, is giving lecture-recitals at colleges throughout New York State. (Photo by Josephine Rossi.)

ALBERT NOELTE,
composer of Four Symphonic Impressions, which had its premiere with the Chicago Symphony Orchestra on February 18. Mr. Noelte is professor of composition at Northwestern University.

LOUISE ARNOUX,
diseuse and musical lecturer, has recently appeared in Greenwich, Conn., New York City, and is to give a recital at Bennington College, Bennington, Vt., on April 20. Miss Arnoux is booked for a transcontinental tour in the fall of 1937.

MARTINEZ OYANGUREN,
concert guitarist, has returned from concerts in Western Pennsylvania. Mr. Oyanguren's recital took place in Town Hall on January 23.

JANE WYETH,
harpist, announces a recital in Steinway Hall, New York, on March 5, including works by Bach, Granados, Debussy, Liszt and Renié.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

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